CATALOGUE
SEVENTH ANNUAL
EXHIBITION

CHICAGO ARCHITECTURAL SKETCH CLUB

ART INSTITUTE
CHICAGO
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The Chicago Architectural Sketch Club and the Chicago Society of Artists occupy joint quarters in the club house at 274 Michigan Avenue.

The Chicago Society of Artists

Was formed in 1888, and incorporated April 17, 1889, at which time its quarters were the studios of the different members. Its object being the advancement of art in Chicago, the cultivation of social relations among its members and the general building up of such an art home as will be a credit to art and Chicago, where the works of its members as well as others can be properly placed before the public.

The Society numbers among the members many representative men in painting and sculpture and has a total membership of one hundred and three.

Officers

President	ERNEST ALBERT
Vice-President	Dr. J. ELLIOTT COLBURN
Secretary	LOUIS J. MILLET
Treasurer	CHAS. EDW. BOUTWOOD

Directors.

JOHN VANDERPOEL. W. G. WILLIAMSON.
W. W. VERNON.

Club House, 274 Michigan Avenue.

The Chicago Architectural Sketch Club..

This Club was organized in 1881 by a few architects assistants and designers in the allied arts, the object being then as it is now, the mutual improvement of its members and the advancement of art and architecture, accomplished by friendly competitions and a series of lectures or essays relating to all matters pertaining to architecture or the arts.

At present classes are being held at stated times in water color, modeling and pen and ink, under able instructors, and are fully appreciated by the members, as is shown by the large and steady attendance. The club counts among its members some of the most prominent architects, artists, sculptors and members of the allied arts, both in Chicago and elsewhere.

The problems for competition are all carefully selected by the executive committee, and all awards are made by an adjudicating committee composed of three of Chicago's well-known architects. Entertainment for the members is provided by a committee appointed for that purpose, and many a pleasant evening has been spent in the rooms of the club. Besides the regular club competitions, which are for members exclusively, the Clark medal competition held under the auspices of the club, being open to all draughtsmen.

Officers of the Club

President	HUGH M. G. GARDEN
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Second Vice-President	ARTHUR HEUN
Secretary	ALFRED R. SCHLESINGER
Treasurer	ERNEST J. WAGNER

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Club House, 274 Michigan Avenue

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110380

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Fritz Wagner

Robert Clark
W. L. B. Jenney
L. Muller, Jr.
Lorado Taft

Juries of Admission for this Exhibition

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T. O. Fraenkel, Chas. A. Kessell

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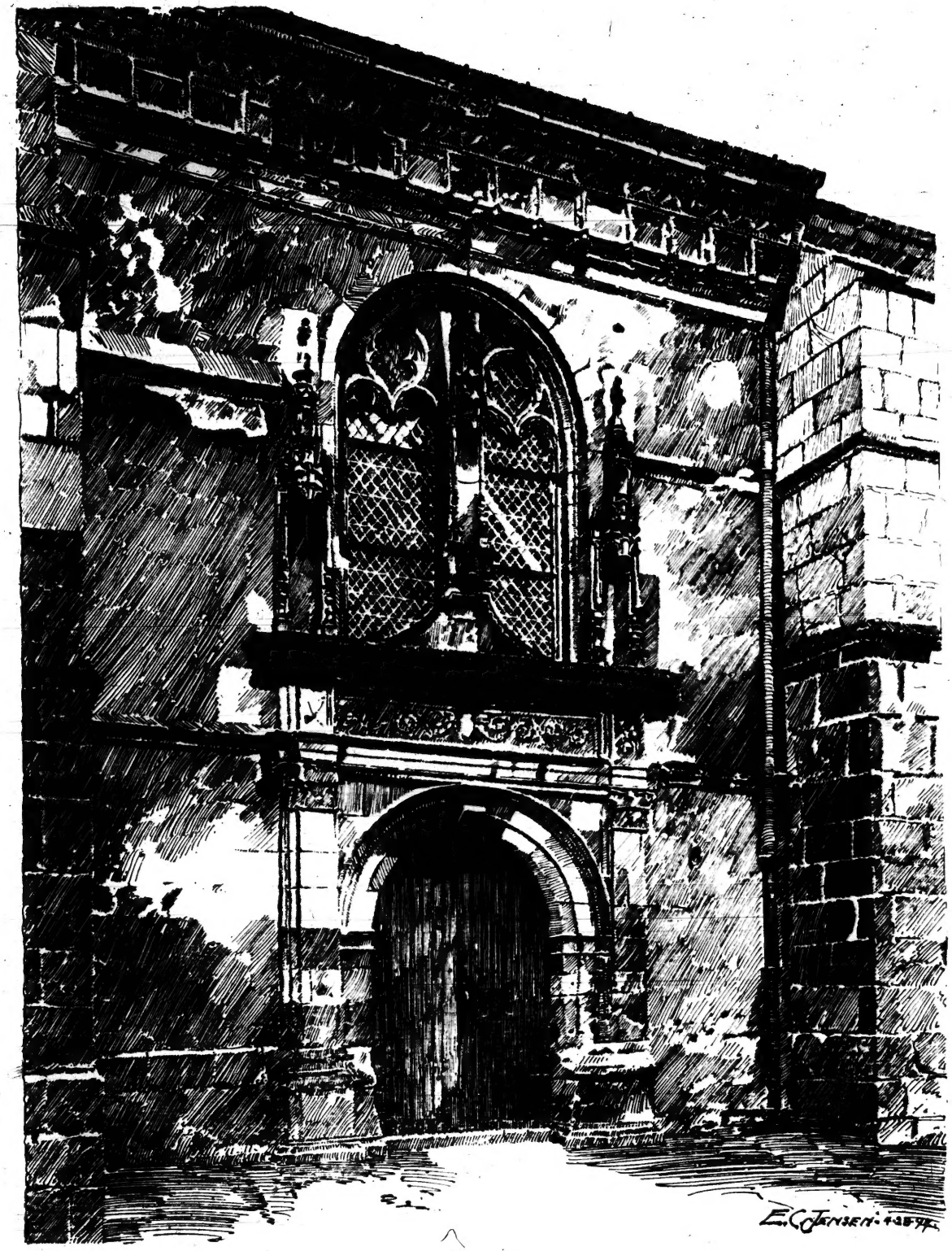
IN CHARGE OF EXHIBITION

Mr. Alfred R. Schlesinger.

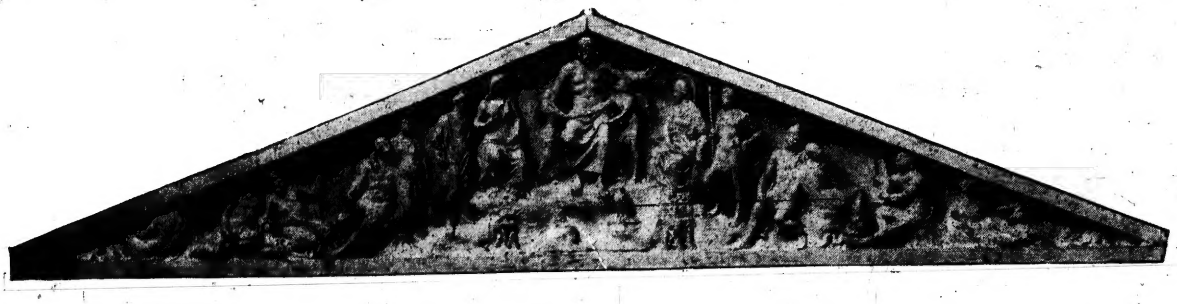
The Chicago Architectural Sketch Club takes this opportunity to publicly and heartily thank the Illinois Chapter American Institute of Architects for their generous assistance and co-operation.

The Club also wishes to express gratitude to Mr. Chas. A. Coolidge, Mr. Chas. L. Hutchinson and the officers of the Art Institute who have done much to make this exhibition possible.

The announcement of the award of the "Institute Gold Medal" presented to the Club by the Illinois Chapter American Institute of Architects will be made Thursday evening May 10th.



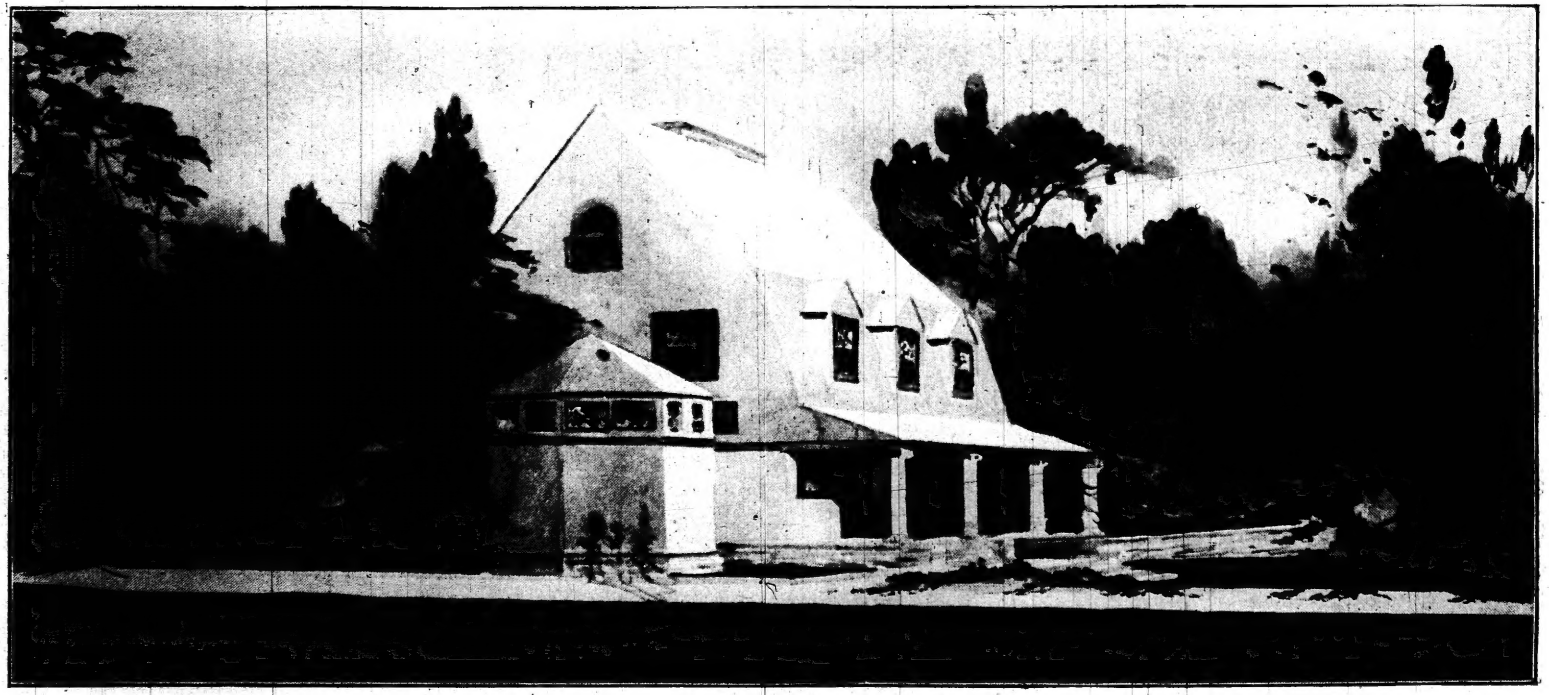
Entrance—Ouzain, France. By E.C. Jenson.



Design for Pediment of Art Institute. Johannes Gelert, Sculptor

CATALOGUE

			Del.
ADLER AND SULLIVAN—Architects.			
1	Water Color—	Hotel,	L. Rassmussen
2	" " —	Office Building,	"
ALBERT, ERNEST—Artist.			
3	Water Color—	Suburban Residence.	
4	" " —	Gate Lodge, Tuxedo.	
5	" " —	Gate and Lodge, Ames' Estate, Mass.	
6	" " —	Warder House, Washington, D. C.	
7	" " —	Brick and Stone Entrance.	
AMERICAN TERRA COTTA CO.			
8	Terra Cotta—	Terra Cotta Vase.	
ANDROVETTE & CO.—Stained Glass Manufacturers.			
9	Water Color—	Design for a window.	
10	" " —	Design for church window.	
11	" " —	" " "	
12	" " —	" " "	
13	" " —	" " "	
14	" " —	Design for stained glass.	
15	" " —	Design for windows in Masonic Temple, Bay City, Mich.	
16	" " —	Design for window in St. Matthew's Church, Scranton, Pa.	
17	" " —	Companion to above.	
18	" " —	Design, Secular Subject.	
19	" " —	Design for hall window.	
20	" " —	Designs for stained glass.	
ATWOOD, CHAS. B.—Architect.			
21	Pen and Ink—	Competitive Design for Chicago Art Institute.	
22	Water Color—	Exterior Art Building, World's Fair,	Alex. Sandier
23	" " —	Interior Art Building, World's Fair.	"



Frank L. Wright, Architect. A Residence. Ernest Albert, Del.

E Bagley
Frederick P.

house, 101 County Line Road, Hinsdale, Ill. built in 1894?
Information supplied by Henry Russell Hitchcock.
3.8.41

			Del.
BEERS, M. L.—Architect.			
24	Water Color—High School,	- -	Paul C. Lautrup
BEERS, CLAY & DUTTON—Architects.			
25	Pen and Ink—Medinah Temple,	- -	A. Woodworth
BELDEN, E. S.—Architect.			
26	Pen and Ink—Metropolitan Station, a Working Drawing,	-	L. R. Broadhag
BEMAN, S. S.—Architect.			
27	Pen and Ink—Railway Station.	- -	C. Graham
28	" " —Memorial Church.	- -	A. B. Le Boutillier
29	" " —The James Blackstone Memorial Library,		"
30	" " —Section through same,	-	"
31	Water Color—Railway Station and Office Building,		C. Graham
32	" " —Lake-ide Club,	- -	P. C. Lautrup
BENTLEY, MISS M. LOUISE—Designer and Carver.			
33	Carving—Carved Easel.		
BERRY, A. C.—Architect.			
34	Water Color—Monument to an Architect,		Hugh M. G. Garden
BOCK, R. W.			
35	Plaster—Spandrel representing Art.	- -	R. W. Bock
36	" — " " Music,	-	"
37	" —Statue of Child representing Morning,	-	"
38	" — " " " Evening,		"
39	" —Caryatide Lion,	- - -	"
40	" —Model of Pediment for Electricity Building, World's Fair,	- - -	"
41	" —Caryatide Newel Post,	- -	"
42	" — " " "	- - -	"
43	" —Section of Tympanum representing Truth,		"
44	" —Sketch of Pediment representing Unition of Capital and Labor,	- -	"
45	" —Sketch for a Candelabrum,	- -	"
46	Wax—Cupid,	- - - -	"
47	Plaster and Wax—Model for Sheridan Monument,	-	"
48	Plaster—Resting Indian,	- - -	"
BOSWORTH & HUNT.—Architects.			
48a	Water Color—Design for Magdalen Hospital, N. Y.,		W. W. Bosworth
48b	" " —Design for a Model Sunday School,		"
48c	" " —Design for Chicago Academy of Sciences,		"
BOYINGTON & CO., W. W.—Architects.			
49	Water Color—Peoria Church,	- - -	P. C. Lautrup
50	—Hamilton Club,	- -	W. G. Williamson
51	—Highland Park Club,	-	"
52	—Wall Decoration,	- -	"
53	Pen and Ink—Hahnemann Medical College,		C. W. Trowbridge
54	" " —Iowa State Building—Elevation.		



Chas. S. Frost, Architect | Calumet Club | T. O. Fraenkel

BRANDT, C.—Artist. *Del.*

55 Decorative China Painting.
56 Small China Painting.
57 " " "
58 " " "
59 " " "
60 " " "
61 " " "
62 " " "
63 " " "
64 " " "
65 " " "
66 " " "
67 " " "
68 Glass Painting—"Mignon"—Transparency.
69 " " —Transparency.
70 " " — "
71 " " — "
72 " " — "
73 " " — "
74 " " — "
75 " " — "
76 " " — "

BROOKS, MISS C. L.—Sculptor.

77 Bronze—Portrait—Relief.
78 Clay—"Frolic"—A Group.

BUCK, L.—Designer.

79 Water Color—Architectural Subject, - - L. Buck
80 " " — " " - - - - "
81 " " — " " - - "
82 " " " " - - - "
83 " " " " - - "

BURGES, MISS IDA J.—Artist.

84 Decorative—The Spirit of Truth Shall Rule Over Them, I. J. Burges
85 " —Vestibule—Wall and Frieze, - - "
86 " —Reading Room—Wall and Frieze Panels, "
87 " —"Spring"—Design for Tapestry, - "

BURNHAM, D. H.—Architect.

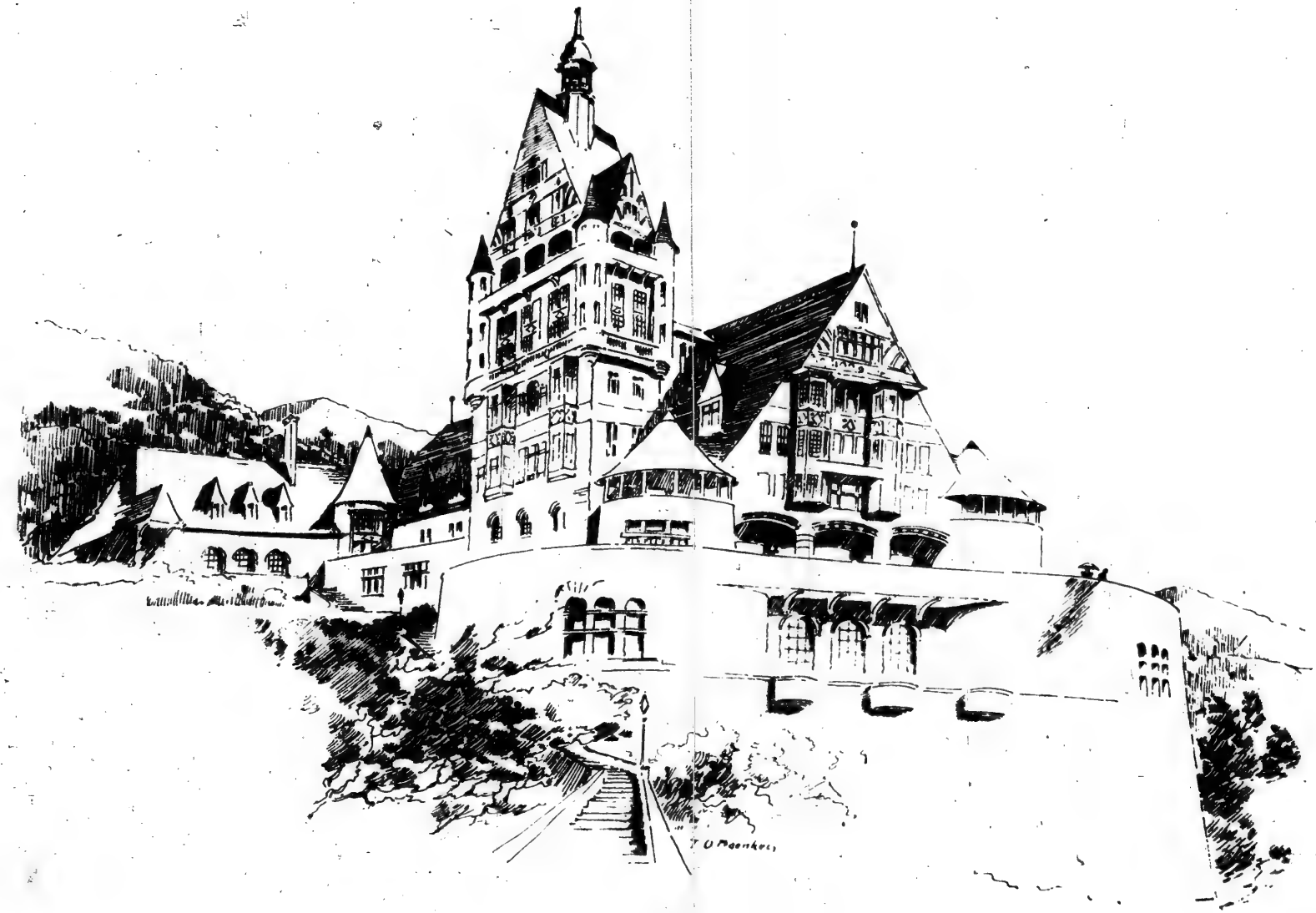
88 Working Drawing—Elevation of Field Building, Chicago, P. J. Weber

BURRIDGE, WALTER—Artist.

89 Water Color—Gen Jackson's Courtyard, New Orleans, W. Burridge

CHICAGO ARCHITECTURAL SKETCH CLUB—Design for an Elevated Railroad Terminal Station, Problem for the 1893 Competition for the Robert Clark Testimonial.

90 Pen and Ink—Gold Medal Design for above, - W. Pell. Pulis
91 Wash Drawing—Silver Medal Design for above. Francis L. Norton
92 Pen and Ink—Bronze Medal Design for above, - Ben. Trunk
93 " " —First Honorable Mention for above, Edw. G. Garden
94 " " —Second Honorable Mention for above, W. P. McArdle
95 " " —Design for same by - - John Richmond
96 " " —Design for a Mantel, - T. O. Fraenkel



Sketch for an Inn

T. O. Fraenkel

CHICAGO CERAMIC CLUB.

		Del.
97	Vase,	Mrs. Murray
98	Vase,	Mrs. L. R. Parmelee
99	Sugar Bowl,	" "
100	Figure Piece,	Miss M. Roth
101	Tray,	Mrs. Grace M. Standish
102	Plate,	Mrs. N. M. Stern
103	"	Miss Ida M. Trunkey
104	"	Miss Topping
105	"	"
106	"	"
107	"	"
108	"	"
109	"	"
110	Vase,	Miss N. M. Yeoman
111	"	"
112	Miniature,	Miss M. M. Heuermann
113	½ dozen Fruit Knives,	"
114	Plate,	"
115	"	Miss Hancey
116	8 Pieces,	Grunewald & Busher
117	Jardiniere,	Mrs. V. P. Jenkins
118	Vase,	"
119	Bowl,	"
120	Lamp,	"
121	Ice Cream Set,	Mrs. Ross Lewin
122	Vase,	Mrs. Aulich
123	"	"
124	Chocolate Set,	Mrs. Bond
125	1 Piece,	Miss N. Brandecker
126	Vase,	Miss Helen Clark
127	Chocolate Set,	Miss L. Cole
128	Vase,	Miss M. Dibble
129	"	Mrs De Wolf
130	Plate,	Mrs. M. McGreery
131	Portrait,	Miss M. Herndel

CLAY, W. W.—Architect

132	Water Color—Town Hall,	Paul C. Lautrup
133	" " —Entrance to a Residence,	Ernest Albert

CORWIN, C. S.—Architect.

134	Pastel—Residence,	C. A. Corwin

COLBY & SONS—Furniture.

135	Furniture—Stuttgardt Desk,	Stephen M. Wirts
136	" —Table Empire,	"
137	" —Large Colonial Chair,	"
138	" —Colonial Dining Chairs,	"
139	" " Music Cabinet,	"



Shepley Rutan & Coolidge, Architects Design for Library Building Hugh M. G. Garden, Del.

DEAN, G. R. *Del.*

140 Water Color—Persian Brickwork, Palace of Artaxerxes, G. R. Dean
141 " " —Fountain in Court of Belvilacqua Palace, Bologna, Italy, - - - "

DECORATORS SUPPLY CO.

142 Interior Decorations.

DUTTON, W. S.—Architect.

143 Pen and Ink—Design for a Church, - - W. S. Dutton

ENDERS, OSCAR—Architect.

144 Water Color—Residence, - - - Oscar Enders
145 Pen and Ink— " - - - "
146 " " —Facade for a School of Architecture, "

FEUDEL, ARTHUR—Artist.

147 Oil—Hollyhocks, - - - - Arthur Feudel

FIELD, MARSHALL & CO.

148 Italian Embroidered Panel, XVI Century.
149 Portuguese Embroidered Spread, XVII Century.
150 Spanish Embroidered Altar Cloth, XVII Century.
151 French Embroidered Vestment, Louis XV.
152 Portuguese Embroidered Spread, XVII Century.
153 Japanese Embroidered Portiere.
154 Antique Carved and Inlaid Oak Mantel, XVII Century.
155 Antique Carved Oak Sideboard, XVII Century.
156 Carved Oak Chest, Date 1720.
157 Oak Table, Style Jacobian.
158 Antique Oak Chair.
159 Aubousson Tapestry, entitled "The Shores." Original made in Beauvais in 1685.
160 Flemish Tapestry, XVII Century, Louis XIV.
161 Beauvais Tapestry, Henry II, entitled "The Return to Rome," by Jules Romain. Border modern workmanship.
162 Aubusson Tapestry, Modern.
163 Beauvais Tapestry, Louis XIII, representing Agamemnon, the King, receiving votive offerings.
164 Beauvais Tapestry, Louis XIII, after Peter Paul Rubens.
165 Aubusson Tapestry, Modern.
166 Flemish Tapestry, Louis XV.
167 Aubusson Tapestry. Portrait after the painting by Louis Gallait, entitled "The Arab," exhibited Paris Exhibition, 1889. Owner, Mrs. C. J. Blair.
168 Teakwood Doors, originals at Ahmedebad, India. XVII Century.
169 Carved Bracket, Indian Teakwood. The ornament represents the decorative expression of religious sentiments from the highest period of Indian Art.
170 Inlaid India Doors. Original in Palace at Umritza.

FRAENKEL, T. O—Architect.

171 Pencil—Sketch for Residence, - - T. O. Fraenkel
172 Pen and Ink—Sketch for Hotel, - - "
173 " " —Sketch for an Inn, - - "
174 " " —Colonial Work, New Orleans, "
175 " " —Colonial Sketches, - - "
176 Water Color—Court, New Orleans, - "



Jenney & Mundie, Architects — John Johnson, Del.

New York Life Insurance Building

FRAENKEL & SCHMIDT—Architects — *Del.*

177 Water Color—Mountain Home, - - T. O. Fraenkel
178 " " —Church at Peru, - - "

FROST, CHAS. S.

179 Water Color—Calumet Club, - - - T. O. Fraenkel
180 " " —Residence at Morgan Park, - "

GARDEN, E. G.—Designer.

180a Pen and Ink—Entrance to a City Residence, - E. G. Garden

GARDEN, HUGH M. G.—Architect.

181 Water Color—Study for an Office Building, - H. M. G. Garden
182 " " —An Apartment Building, - "
183 " " —Sketch, - - - "
184 Pen and Ink—A Small Church, - - "

GELERT, JOHANNES—Sculptor.

185 Plaster—Pediment intended for Art Institute, Chicago, - J. Gelert
186 " " " " " " "
187 " —Christopher Columbus, intended for Lake Front Park, Chicago, - - - - "
188 " —Soldiers and Sailors Monument, intended for Des Moines, Iowa, - - - - "
189 Photo—Tympani, Herald Building, Chicago, - "
190 " " " " " - - "
191 " " " " " - "

GENSCH & HARTMAN—Carvers.

192 Furniture—Toilet Table (Rococo).
193 " —Pedestal (Italian Renaissance).

GIBB, WM. R—Architect.

194 Pen and Ink—Design for Museum and Library Building, Wm. R. Gibb
195 Water Color—Combined Armory, Club and Apartment Bldg. for Chicago City Troop, Hugh M. G. Garden

GILBERT, CASS.—Architect.

195a Water Color—Chimneys in the Latin Quarter, Paris, Cass Gilbert
195b " " —Temple—Castor and Pollux—at Agrigentum, Sicily, - - "
195c " " —Tower—Palazzo Vechio—Florence, - "
195d " " —Study for Town and Country Club, St. Paul, "
195e " " —Study for a Small House near St. Paul, "
195f " " —Study for Armory Building, Shattuck School, Minnesota, - - "
195g " " —College Building, Shattuck School, "
195h Pen and Ink—Sketch of Balcony, - - John Rachac

GOODWIN, J. M—Architect.

196 Pencil—Sketches, - - - - J. M. Goodwin
197 Water Color—Arch of Titus, - - "
198 " " —Palazzo Contarini Fasan, - - "
199 " " —St. Georgio in Velabro, - "
200 " " —Atelier—Study Work, - - "



Sketch by T. O. Fraenkel

			Del.
GRANGER, A. H.—Architect.			
201	Pen and Ink	—Residence,	A. H. Granger
202	" "	—A Library Building,	Hugh M. G. Garden
GUERINI, HANIBAL—Sculptor.			
203	Ornamental Sculpture in Italian Renaissance,		H. Guerini
HEUN, ARTHUR.			
204	Pencil	—Cathedral at Spyer (from nature)	A. Heun
205	Water Color	—A City Residence,	"
206	" "	—Entrance to a City Residence,	"
HEUERMANN, MAGDA M.—Designer and Carver.			
207	Hall Chair, Decorated in Pyrography.		
HILL & WOLTERSDORF—Architects.			
208	Pen and Ink	—Proposed Post Office at the Lake Front, Chicago,	Arthur Woltersdorf
JENNEY & MUNDIE—Architects.			
209	Pen and Ink	—Office Building,	W. B. Mundie
210	" "	—Isabella Building, Chicago,	J. W. Johnson
211	" "	—New York Life Building, Chicago,	"
212	" "	—Entrance to same,	E. C. Jensen
213	" "	—Residence,	J. W. Johnson
214	" "	—Dining Room in same,	"
215	" "	—Residence,	"
216	" "	—First National Bank, Terre Haute, Ind.,	"
217	Water Color	—Residence,	W. B. Mundie
JENSEN, E. C.			
218	Pen and Ink	—St. Trimite, Falaise,	E. C. Jensen
219	" "	—Farm House near St. Romain,	"
220	" "	—Entrance, Onzain, France,	"
221	" "	—So-called House of Henry IV, at Nerac,	"
222	" "	—Ostend Gate, Belgium,	"
KEMEYS, EDWARD—Sculptor.			
223		—Terra Cotta Jar,	Edward Kemeys
224		" " "	"
225	Plaster	—Sketch of Lion for Art Institute,	"
226	"	" " " "	"
227	"	—Bust of an Indian,	"
228	"	—Fighting Bear and Panther,	"
229	"	—Canadian Lynx,	"
230	"	—Grizzly Bear,	"
231	"	—Denizens of Jungle,	"
232	"	—Grappling his Game,	"
233	"	—Maternal Affection,	"
234	"	—Soul of Contentment,	"
235	"	—Panther Surprised,	"
236	"	—Bay Lynx,	"
237	"	—Crouching Panthers,	"



W. Pell Pulis, Des. and Del.

An Elevated Railroad Terminal Station. Gold Medal Design, Robert Clark Competition, 1893
The Silver Medal Design of above by Francis L. Norton, unfortunately could not be reproduced,

KEMEYS, EDWARD—Continued.

			Del.
238	"	—Guarding the Plaid,	Edward Kemeys
239	"	—El Coyote,	"
240	"	—Jaguar and Boa,	"
241	"	—The Oldest of His Herd,	"
242	Bronze	—Old Ephraim,	"
243	"	—Battle of the Bulls,	"
244	"	—A Mountaineer,	"
245	"	—After the Feast,	"
246	Terra Cotta	—African Lion,	"

KENNARD, DEWITT TAYLOR—Architect.

247	Water Color	—Residence,	L. Buck
248	" "	—Church,	"
249	" "	— "	"
250	" "	—A Colonial Residence,	"

LINDEN GLASS CO.

250a	Leaded Glass Window Design,		F. L. Linden
250b	" " " "		"
250c	" " " "		"
250d	" " " "		"
250e	" " " "		"

MACK, BERTIE A.—Designer.

251	Water Color	—Design for Stained Glass Window,	Bertie A. Mack

MAHER, GEO. W.—Architect.

252	Pen and Ink	—Residence at Omaha,	G. W. Maher
253	" "	—City Residence,	"
254	" "	—Country Homestead,	"
255	Water Color	—House by the Sea,	Mrs. Eliz. B. Maher

MARSTON AND HOTCHKIN—Architects.

256	Water Color	—Hall in Residence.	J. F. Scott
257	" "	—A Court Yard,	R. B. Hotchkin
258	Pen and Ink	—The Colonies Hotel,	"

MITCHEL & HALBACH—Designers and Draughtsmen.

259	Water Color	—Lobby of an Empire Theatre.	
260	" "	—Theatre Interior.	
261	" "	—Restaurant Interior.	

NELSON, W. P. & CO.

262	Water Color	—Hotel Parlor.	
263	" "	—Hotel Dining Room.	
264	" "	—Theater (Interior).	

PATTON & FISHER.—Architects.

265	Water Color	—Chicago Academy of Sciences,	L. Rasmussen
266	" "	—Ladies' Dormitory,	"
267	" "	—Kenwood Club, Chicago,	"
268	" "	— " " "	"
269	" "	— " " "	"
270	" "	—Apartment Building,	"
271	" "	—Public Library,	"



Ben. W. Trunk, Des. and Del.

An Elevated Railroad Terminal Station. Bronze Medal Design, Robert Clark Competition, 1893

PERKINS, FREDERICK W.—Architect. *Del.*

272 Water Color--Hotel Building, - - Garden & Ellis
273 " " —Interior Sketches of Residences, - ————
274 " " --Apartment Building, - O. E. Brandt
275 " " — " " - - "
276 Pen and Ink—Residence, - - H. G. Ripley

PERKINS & SELBY.—Architects.

277 Water Color—Summer Home at Lake Geneva, - Rascovich
278 Pen and Ink—State Normal School at Stevens' Point, Wis., P. C. Lautrup

PERKINS & WEBER.—Architects.

279 Pen and Ink—Details of a Residence, - Joseph P. Weber
280 " " — " " - - "
281 " " — " " - - - "
582 " " — " " - - "

POND & POND.—Architects.

283 Pen and Ink—Highland Park Club House, - Irving K. Pond
284 Water Color—Highland Park Club House, - "

PURDY & HUTCHESON.—Sculptors.

285 Plaster—Rococo Panel.
286 " —Renaissance Panel.
287 " Sketch for Pediment.
288 " " "
289 " Low Relief Head.

RIXSON, O. C.—Architect.

290 Water Color—A Suburban Residence (Block Plan), O. C. Rixson
291 " " —Same—Plan, First Floor, - "
292 " " —Same—Plan, Second Floor, - - "
293 " " —Same--Front Elevation, - "
294 " " —Same—Side Elevation, - - "
295 " " —Same—Longitudinal Section, - "

ROGERS, JOHN W.

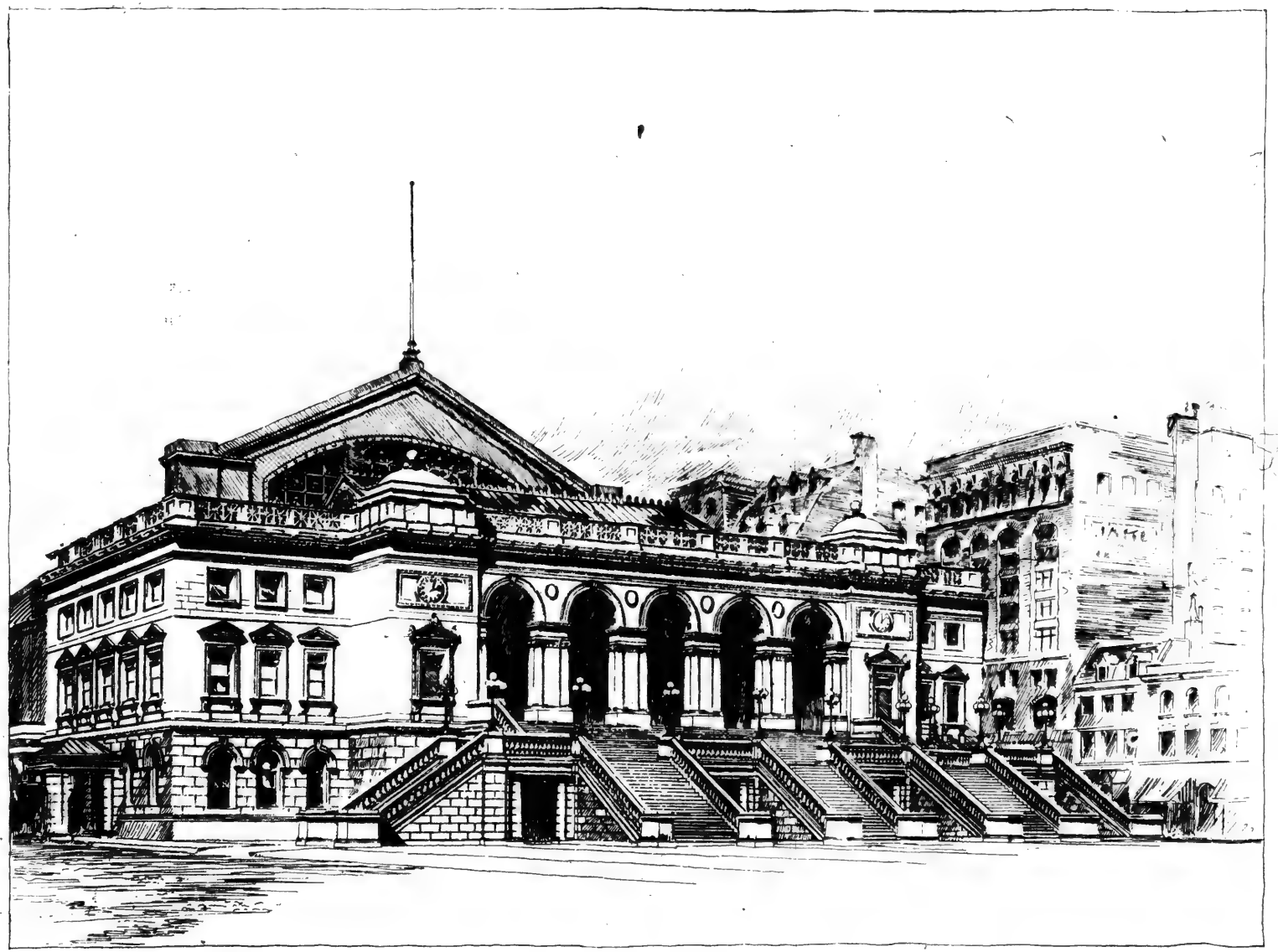
296 Pen and Ink—Sketch of Gate, - - John W. Rogers

SHAW, HOWARD.—Designer.

297 Water Color—Elevation of Club House, - H Shaw

SHEPLEY, RUTAN & COOLIDGE.--Architects.

298 Water Color—Dwelling House, - - R. C. Spencer, jr
299 " " —Study for a Small Library. H. M. G. Garden
300 " " —Design for Main Staircase of Art Building, - - R. C. Spencer, jr
301 " " —Additions to a residence in St. Louis, Mo., - - E. G. Garden
302 Pencil—Kennels for the Country Club, Bridgeton, Missouri, - - E. G. Garden



Edward G. Garden, Des. and Del.

An Elevated Railroad Terminal Station. First Honorable Mention, Robert Clark Competition, 1893.

SKETCH CLUB OF NEW YORK.—Work by Club Members. *Del.*

303 Water Color—City Residence, - - Emery Roth
304 " " —San Stefano, Venice, - S. I. Stammer, jr
305 " " —Church Tower, - - Geo. E. Melendy
306 " " —Library, - - - Chas. H. Israels
307 " " —Church Tower, - - Edgar A. Josselyn
308 " " —Mosaic Mantel, - - "
309 " " —Rose Window, - - - H. L. Parkhurst
310 " " —Rose Window, - - H. H. Braun
311 " " Ingle Nook in Stone, - - W. J H. Dudley
312 " " —Doorway for House in Poughkeepsie, E. R. Edwards, jr
313 " " —Bronze Knocker, Siena, - Haroldson Berckley
314 " " —Sketch from Photo, - Justus M. Uffinger

SNEAD IRON WORKS.

315 Wrought Iron—Wrought Iron Grill (Rococo).
316 " " —Wrought Iron Grill (Louis XIV.)
317 Cast Iron—Ornamental Panel (Bronze Finish).

SPENCER, R. C., jr —Designer.

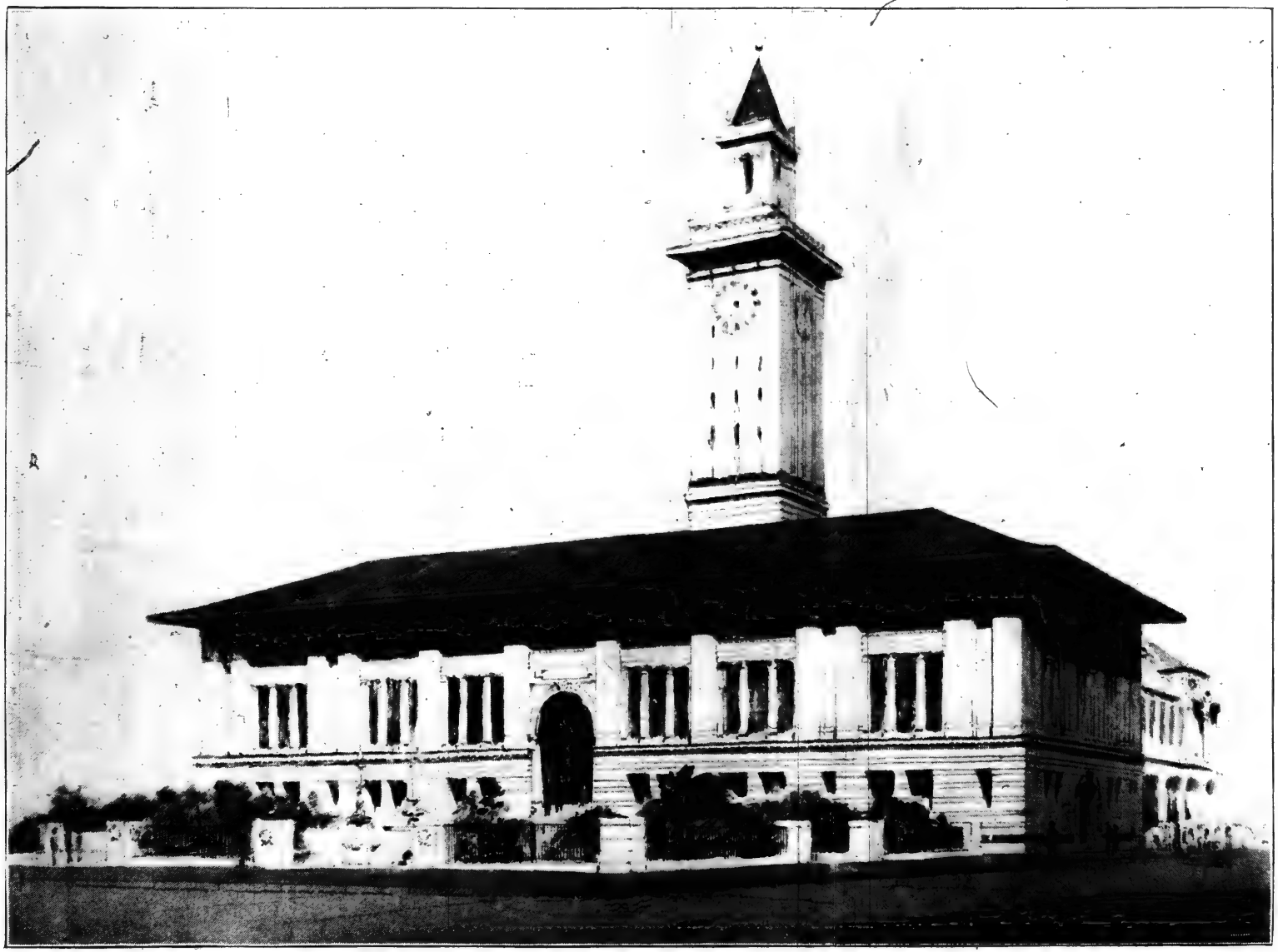
318 Pencil—Note Book Leaves, - - R. C Spencer, jr
319 " —Note Book Leaves, - - - "
320 Water Color—Church at Villemaur Sur Yone, - "
321 " " —Pompeii, - - - - "
322 " " —Seinna, - - - "
323 " " —Tower at Rion, - - - "
324 " " —Rothenburg, - - - "
325 " " —Mantua Ceilings, - - - "
326 " " —Mantua Ceilings, - - "
327 " " —Pompeiian Fountain, - - "
328 " " —Details, - - - "
329 " " —Usse, France, - - - "
330 " " —Auxerre, France, - - "

SPIERLING & LINDEN.—Decorators and Designers.

331 Water Color—Simple Color Schemes, - - Frank L. Linden
332 " " — " " - - "
333 " " — " " - - "
334 " " " " - - "
335 " " — " " - - "
336 " " — " " - - "
337 " " — " " - - "
338 " " — " " - - "
339 " " — " " - - "
340 " " " " - - "
341 " " — " " - - "
342 " " " " - - "

SULLIVAN, LOUIS H.

343 Pencil—Ornament on Wainwright Memorial, - L. H. Sullivan
344 " — " Getty Tomb, - - "



W. P. McArdle, Des. and Del.

An Elevated Railroad Terminal Station. Second Honorable Mention, Robert Clark Competition, 1893.

TAFT, LORADO—Sculptor. *Del.*

345 Plaster—Columbus at Salamanca, - - - Taft
346 " —Two Monks (fragment) - - - - "
347 " —Sketch Model, "Sleep of the Flowers," - - "

THURBER, W. SCOTT.

347a Etching—Cologne Cathedral, - - - Delauney
347b " —Stockholm, - - - A. H. Haig

TOBEY FURNISHING CO.

348 Furniture—Library Table, Mahogany, - - Geo. Clingman
349 " —Desk, " - "
350 " —Chair, " - - "
351 " —Sofa, " - "
352 Water Color—Sketch of Chair, - - H. Kielland
353 " " — " " - - - "
354 " " — " Cabinet, - - "
355 " " — " " - - - "
356 " " — " Table, - - "
357 2 Pieces Art Silk.
358 1 Pair Curtains.
359 1 Pair Lace Curtains.
360 1 Pair Lace Curtains.

VAN OSDEL.

361 Plaster—Model of a Residence.

VISCONTI, F.

362 Furniture—Work Table.
363 " —Tea Table.
364 " —Library Chair.

WIGHT, P. B.—Architect.

365 Pen and Ink—Brooklyn Library, - - - G. F. Babb
366 Water Color—National Academy of Design - P. B. Wight
367 " " —Brooklyn Library, - - - Alex. Sandier

WIRTS, STEPHEN M.—Designer.

368 Pen and Ink—Classical Designs in Furniture, - S. M. Wirts

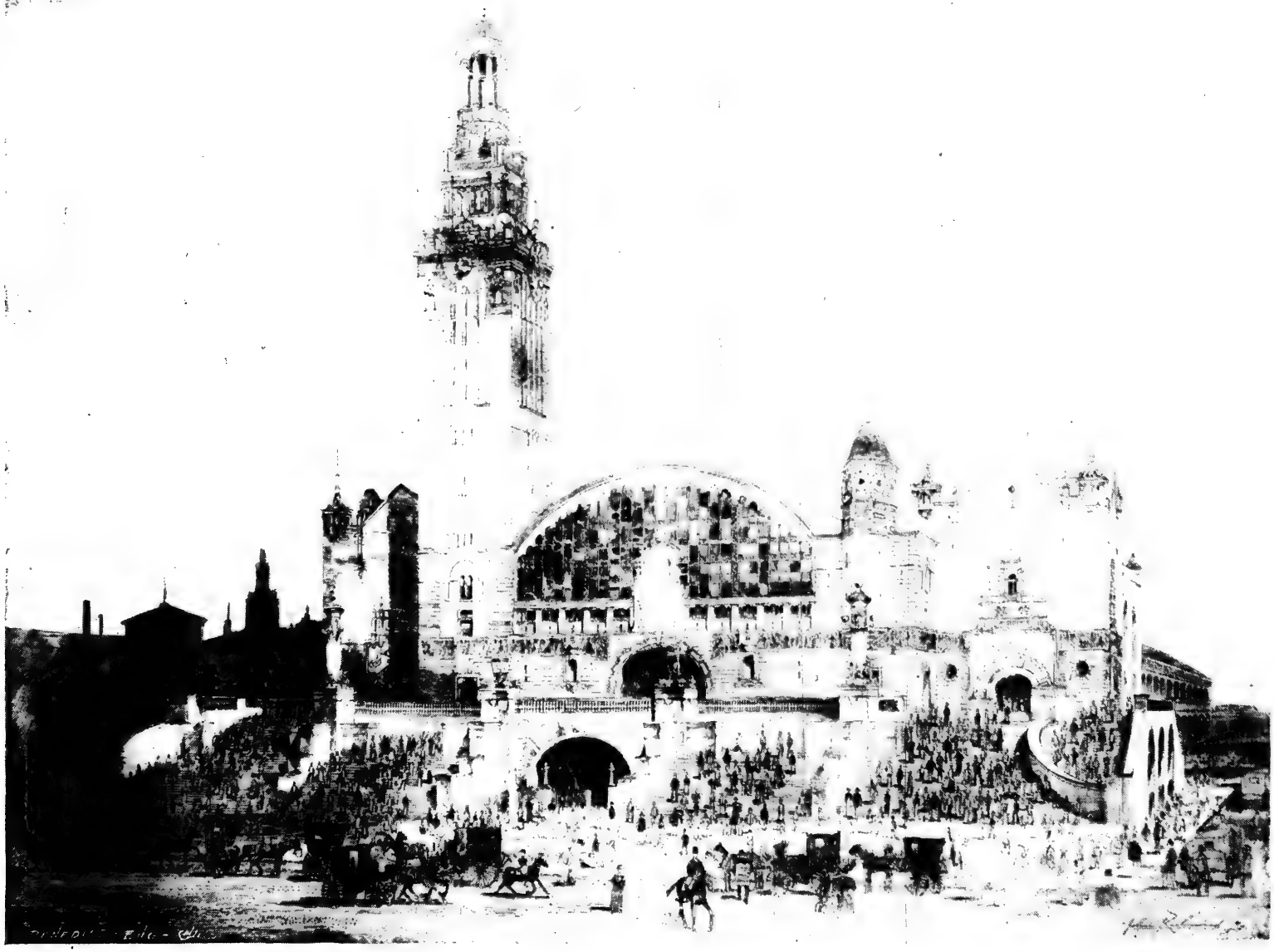
WINSLOW BROS. CO.

369 Ornamental Iron—Fire Screen.
370 " " — "
371 " " —Wrought Iron Grill.
372 " " —Flower Stand.
373 " " —Gas Bracket.
374 " " —Hinge Plate.
375 Water Color—Wall Lanterns.

WRIGHT, FRANK.—Architect.

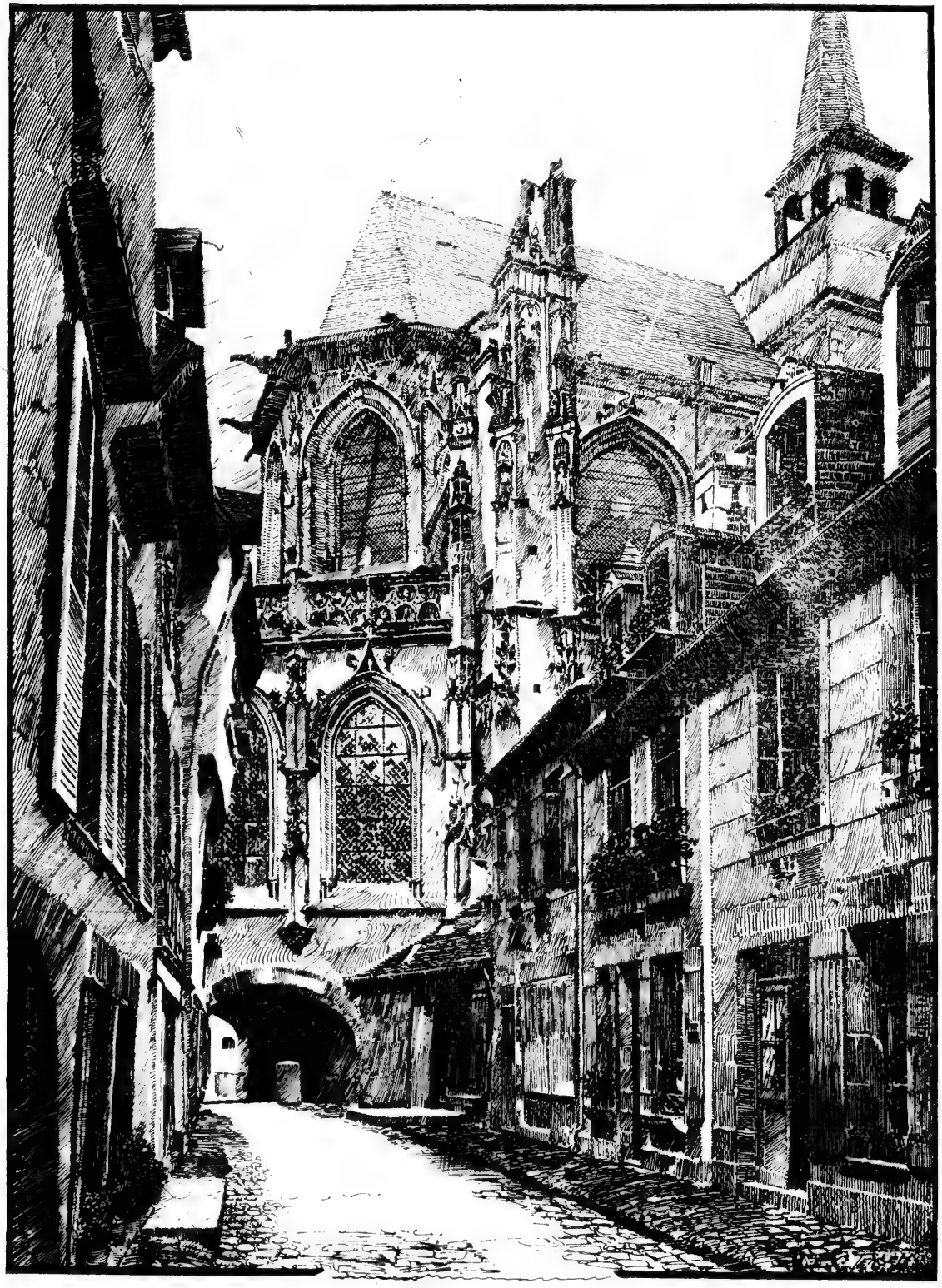
376 Water Color—Residence, - - - Ernest Albert
377 " " —Residence, - - - - "
378 " " —The Hall, - - - "
379 " " —Residence, - - - - "
380 " " —Residence, - - - "
381 Pen and Ink—Competition Design for Milwaukee Library and Museum, - Frank Wright

NOTE—Many other exhibits were received too late to be catalogued.

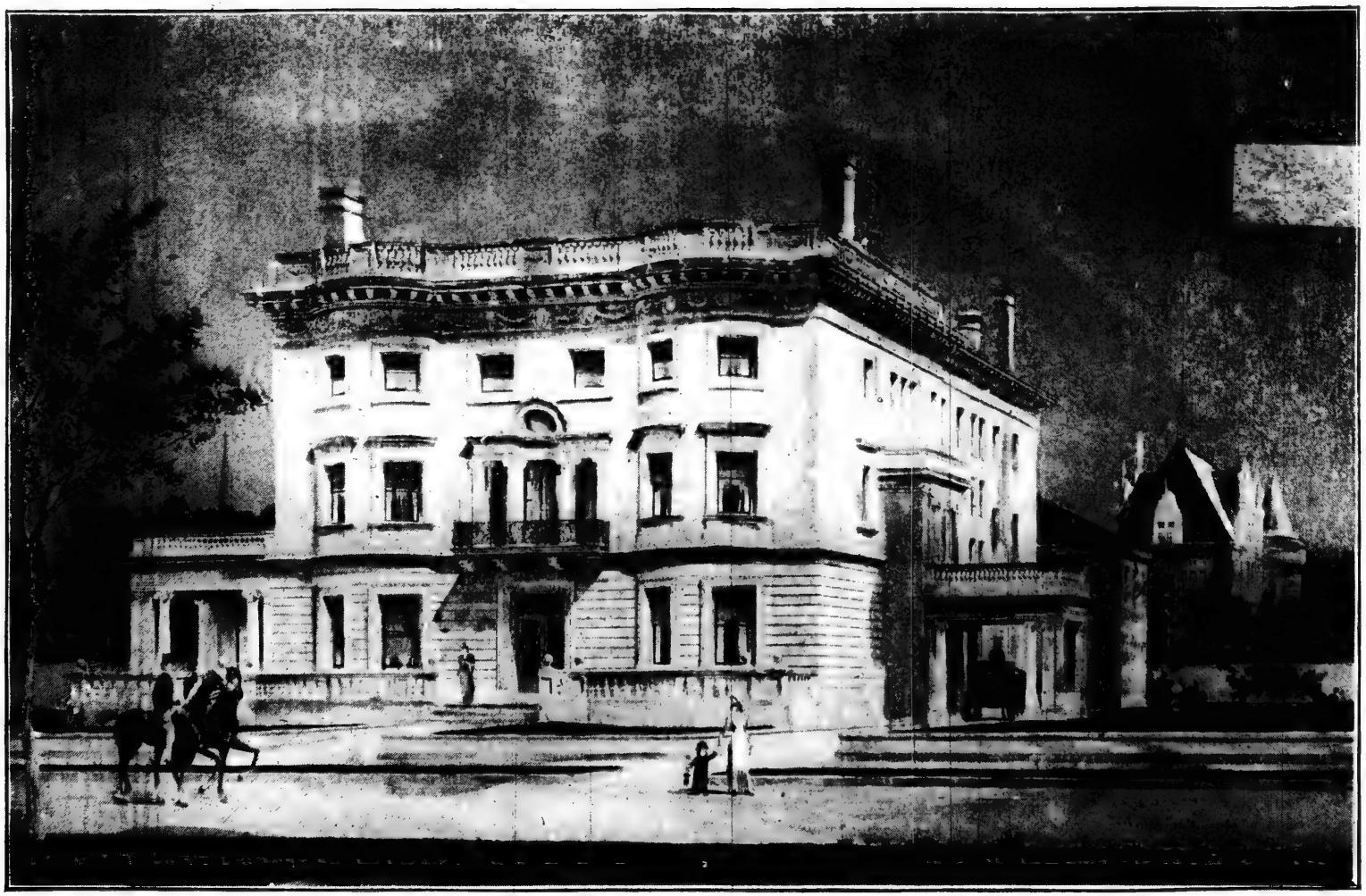


John Richmond, Des. and Del.

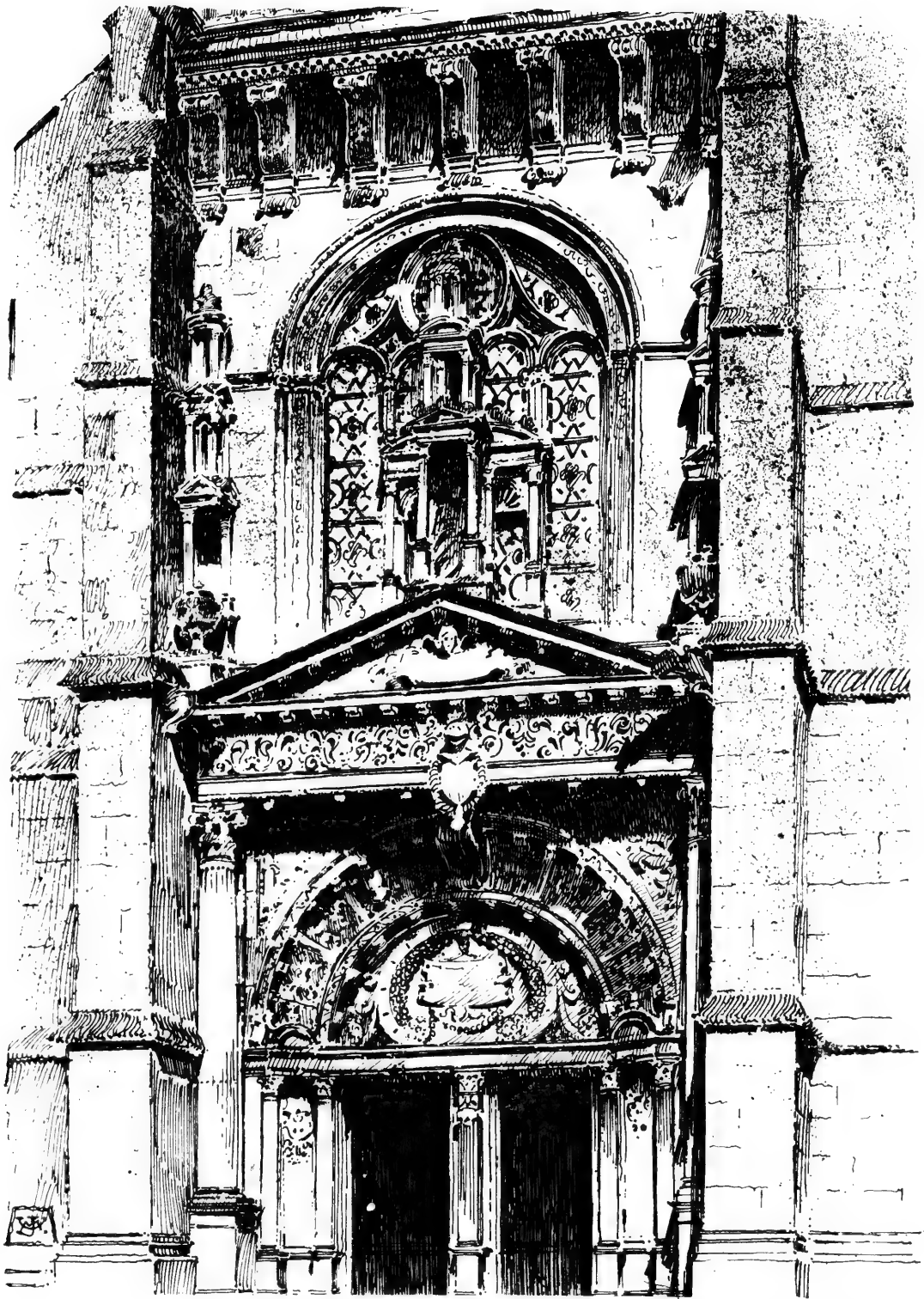
An Elevated Railroad Terminal Station. Robert Clark Competition, 1893.



St. Trinite Falaise. E. C. Jensen, Del.



Shepley Rutan & Coolidge, Architects. Dwelling House R. C. Spencer, Jr., Del.



Sketch for Photo. Justus M. Uffinger, Del.

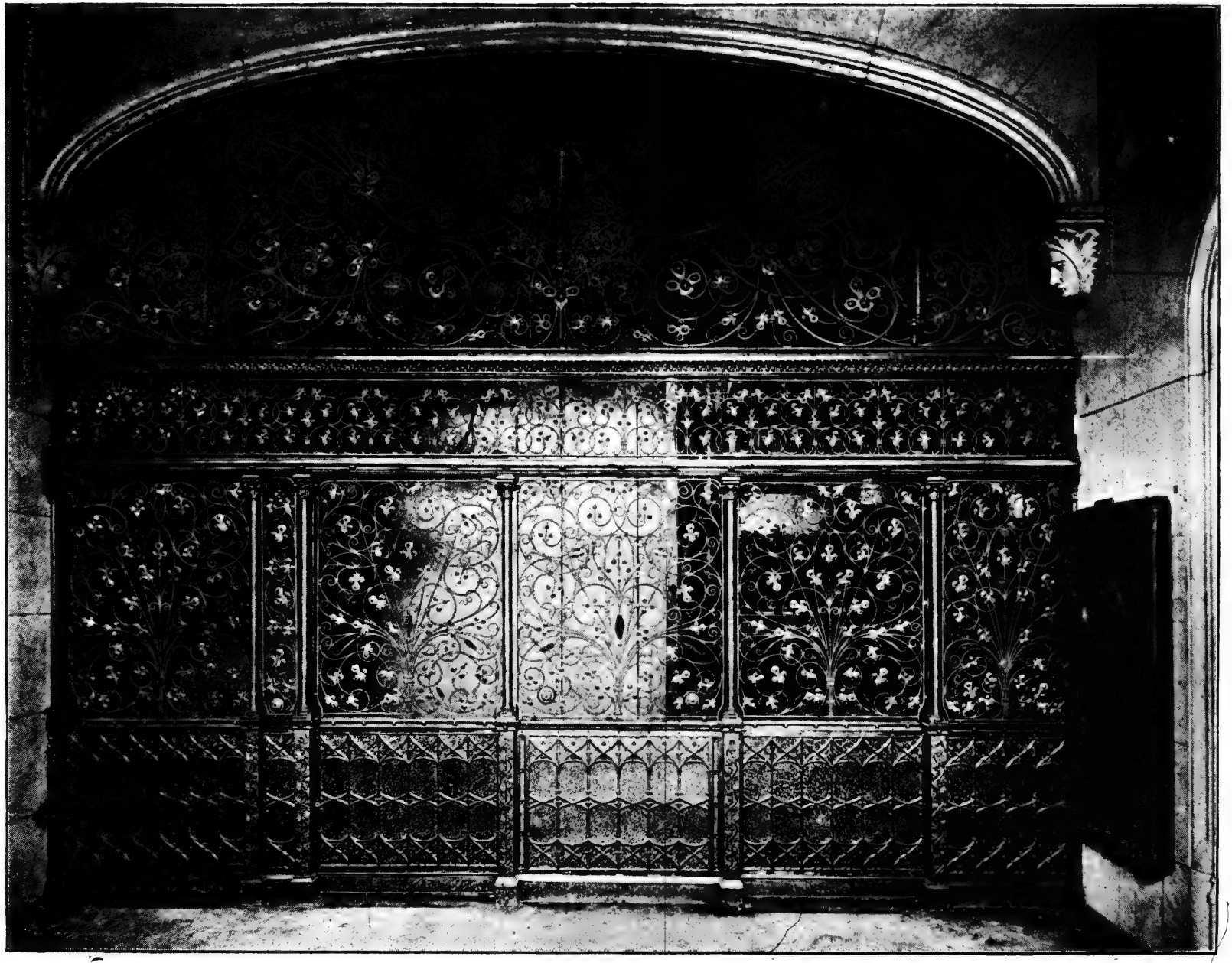


Sketch by Hugh M. G. Garden

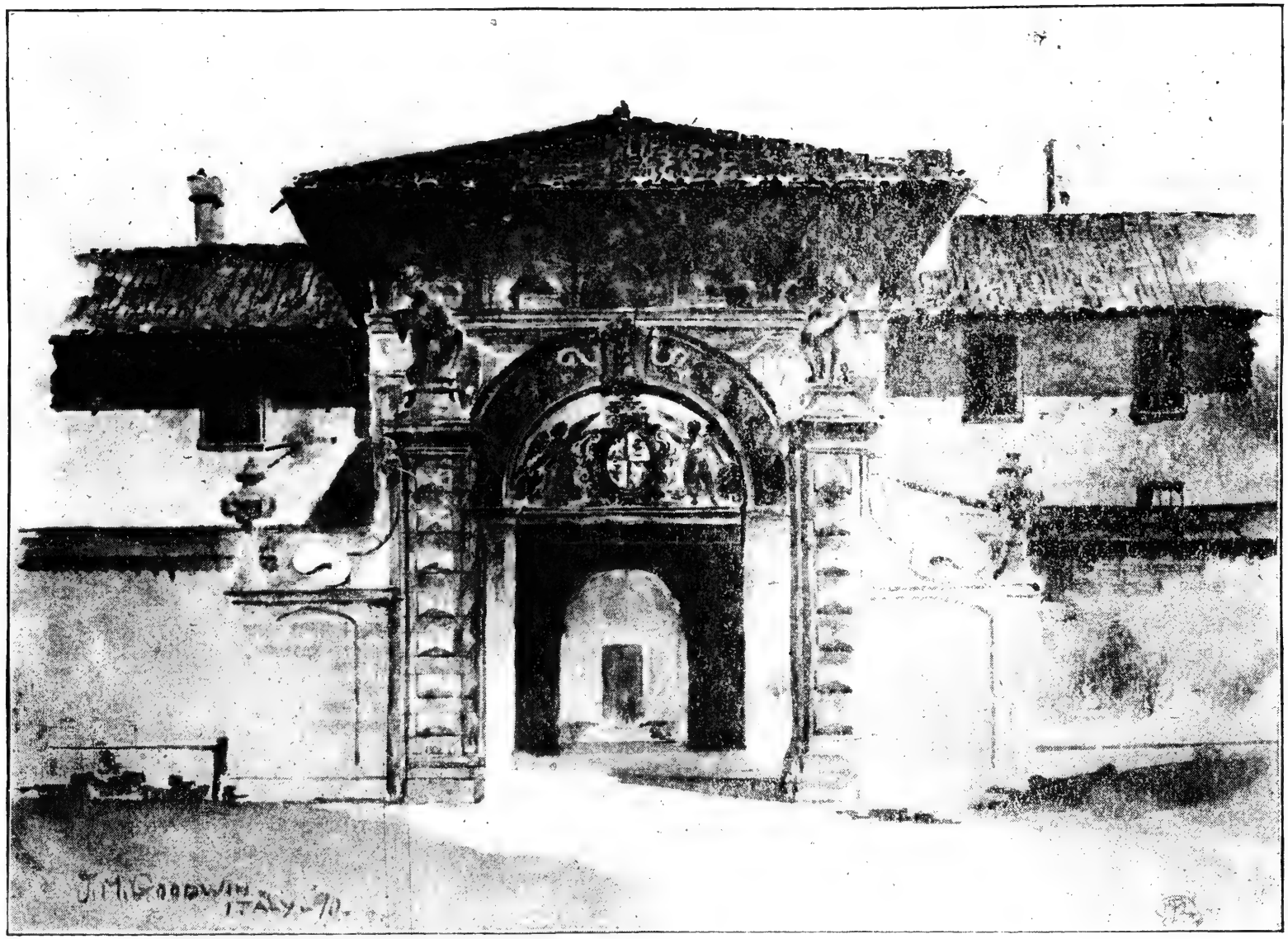


Chas. B. Atwood, Architect Alex. Sandier, Del.

Interior Art Palace—World's Fair

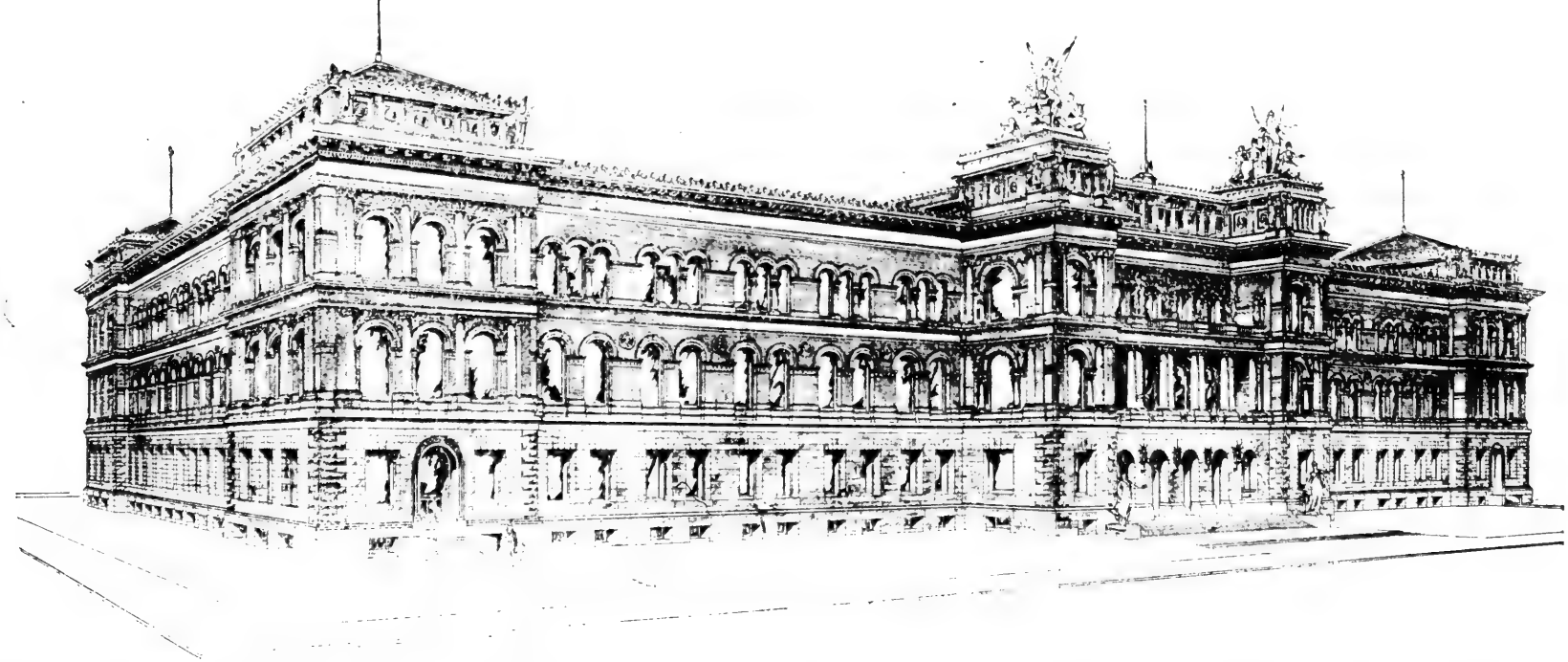


Hammered Leaf Work in Wrought Iron — Winslow Bros, Des.

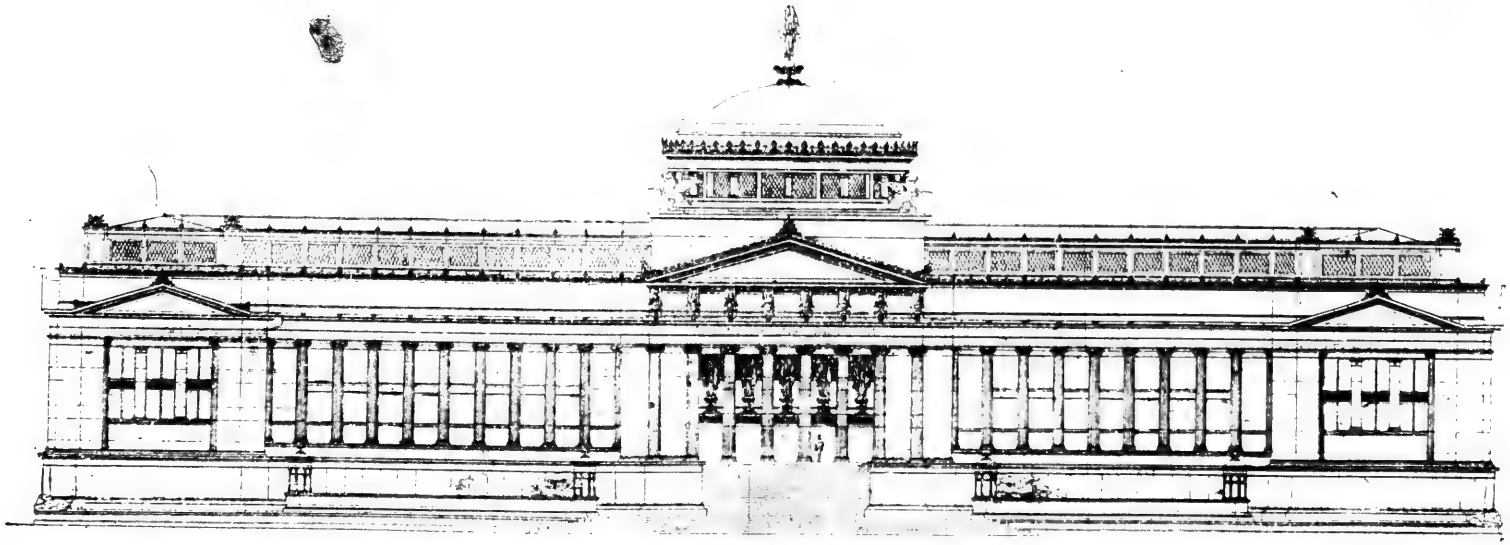


Sketch from Nature

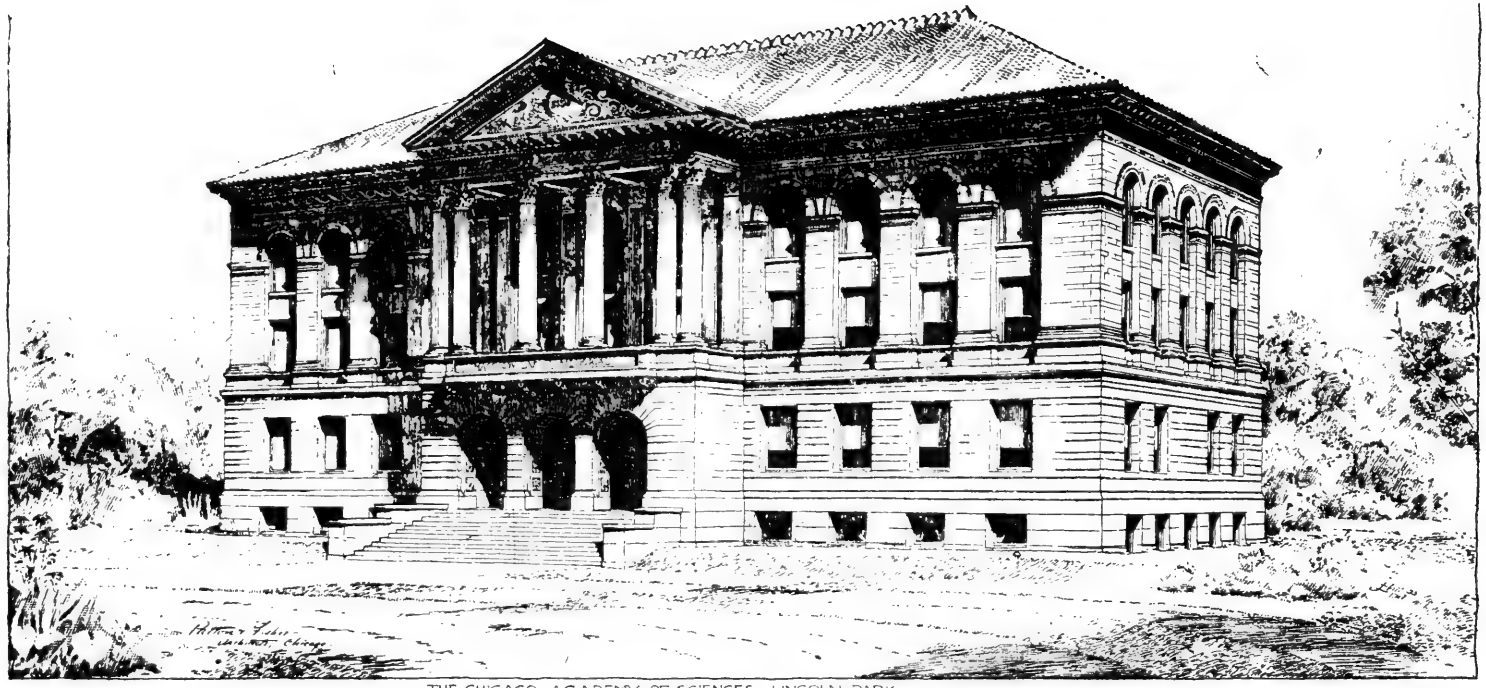
J. M. Goodwin, Del.



Hill & Woltersdorf, Architects — Proposed Post Office on the Lake Front, Chicago — Arthur Woltersdorf, Del.

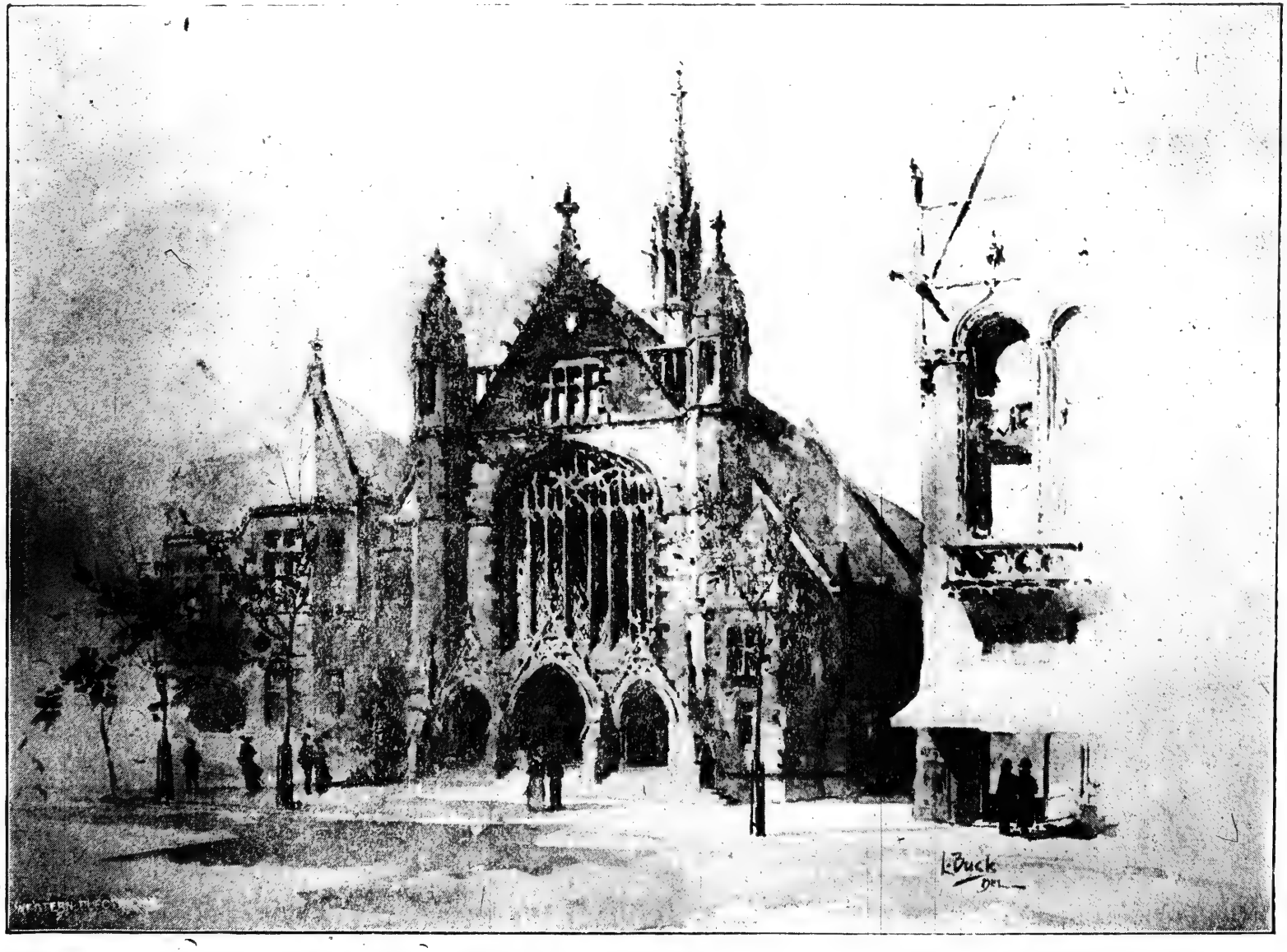


Design by Frank L. Wright, Architect

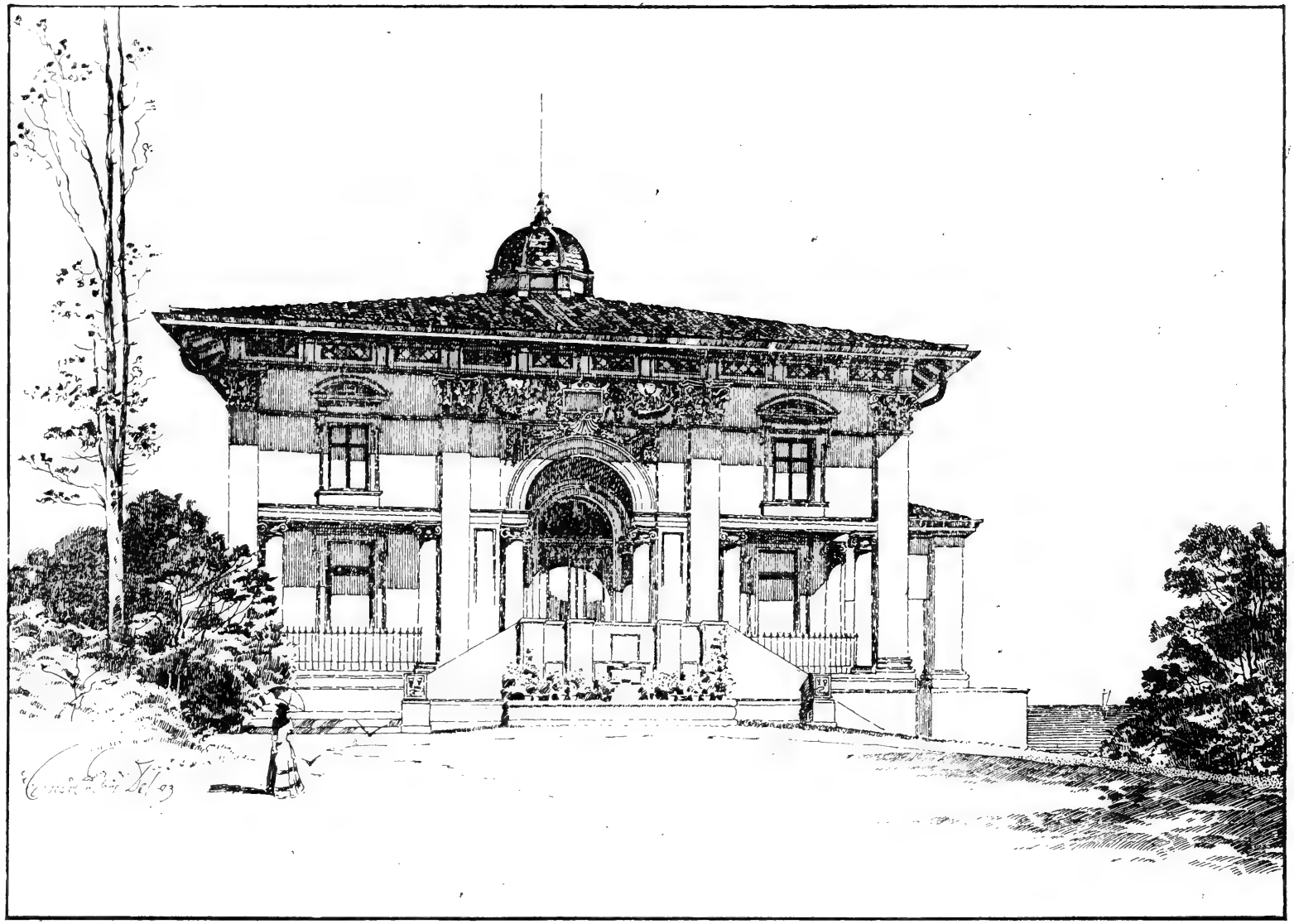


THE CHICAGO ACADEMY OF SCIENCES LINCOLN PARK

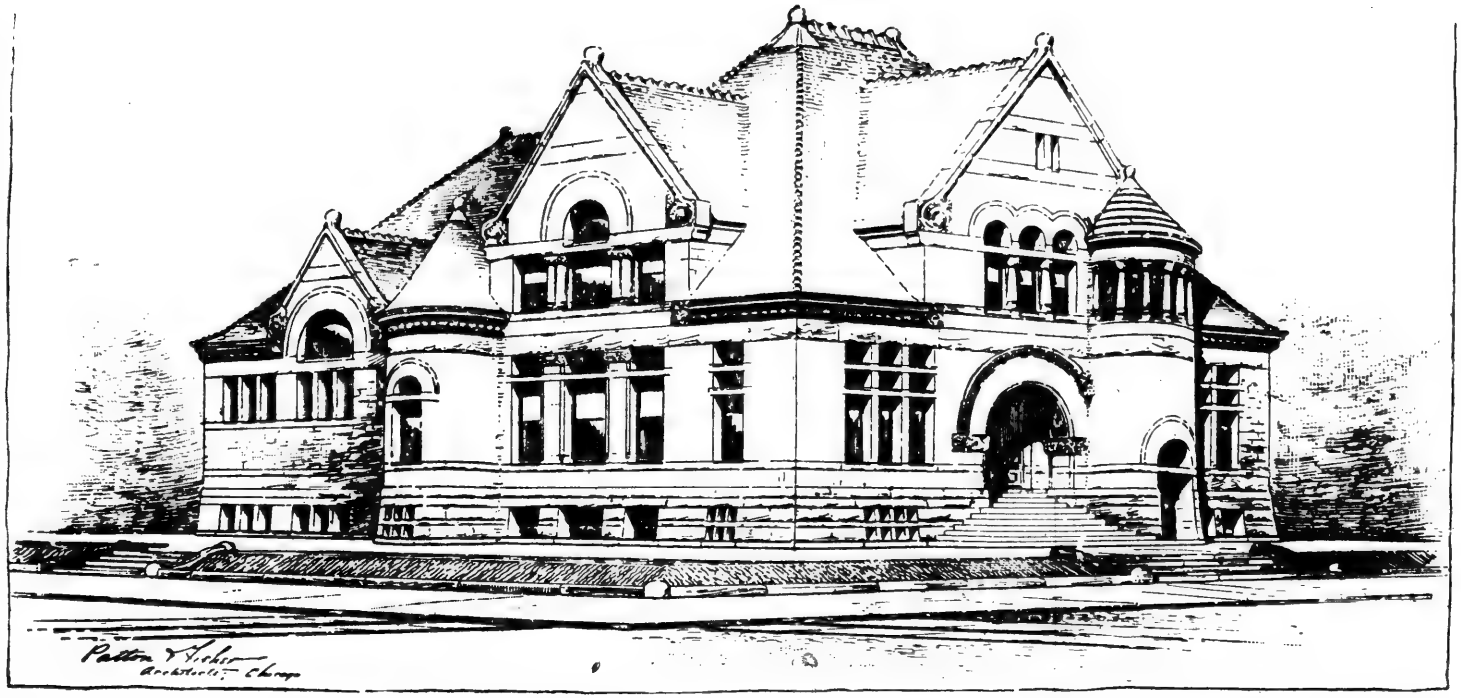
Patton & Fisher, Architects — Chicago Academy of Sciences — John L. Hall, Del.



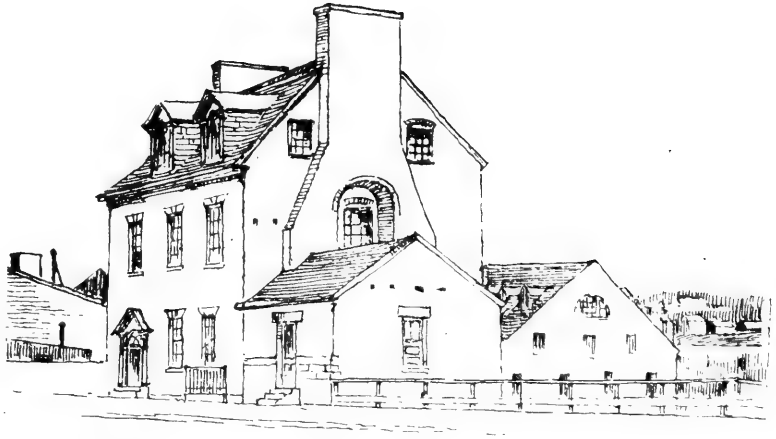
DeWitt Taylor-Kennard, Architect — Design for a Church — L. Buck, Del.



A Residence Oscar Enders, Architect and Del.

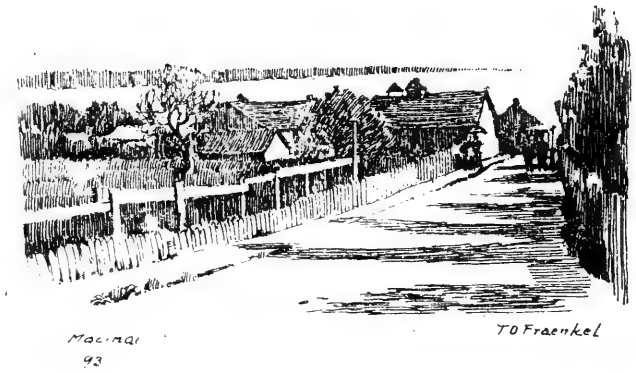


Patton & Fisher, Architects — Design for Library — John L. Hall, Del.









Pen Sketches.

T. O. Fraenkel, Del.



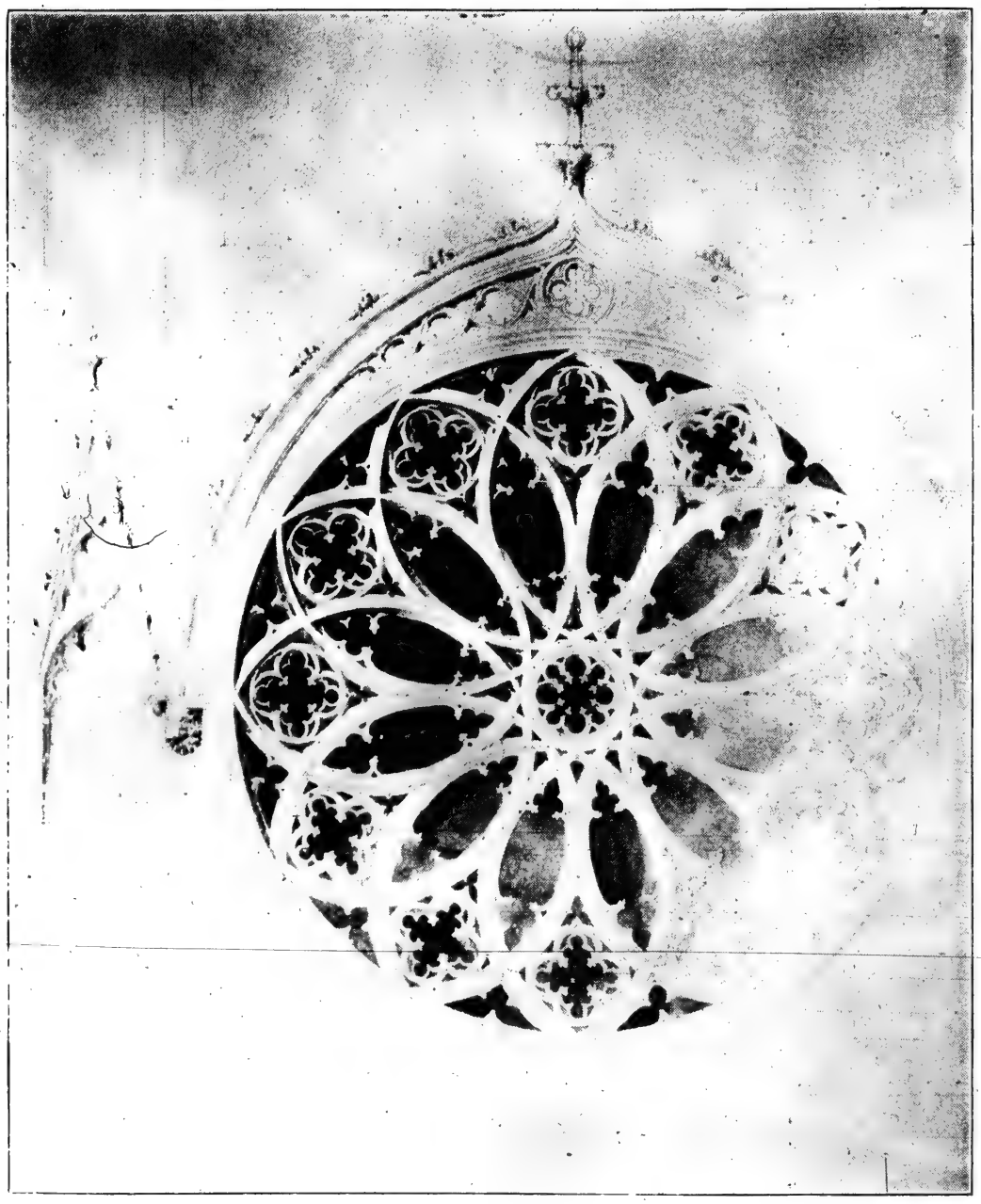
Hugh M. G. Garden, Del.

Design for a Church.

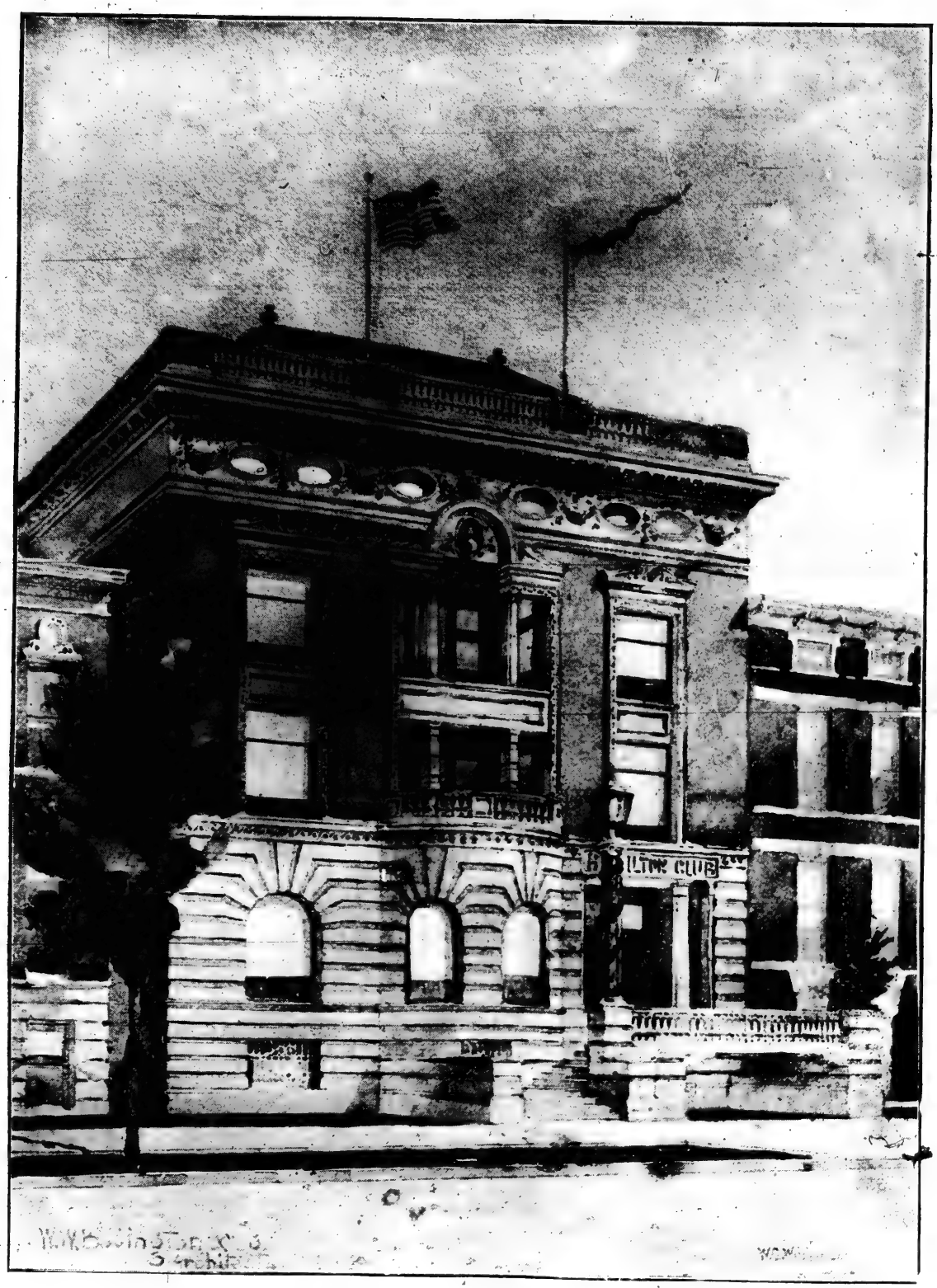


Detail

Drawn by Louis H. Sullivan



Rose Window H. H. Braun, Del.



W. W. Boyington & Co . Architects

Hamilton Club

W. G. Williamson, Del.



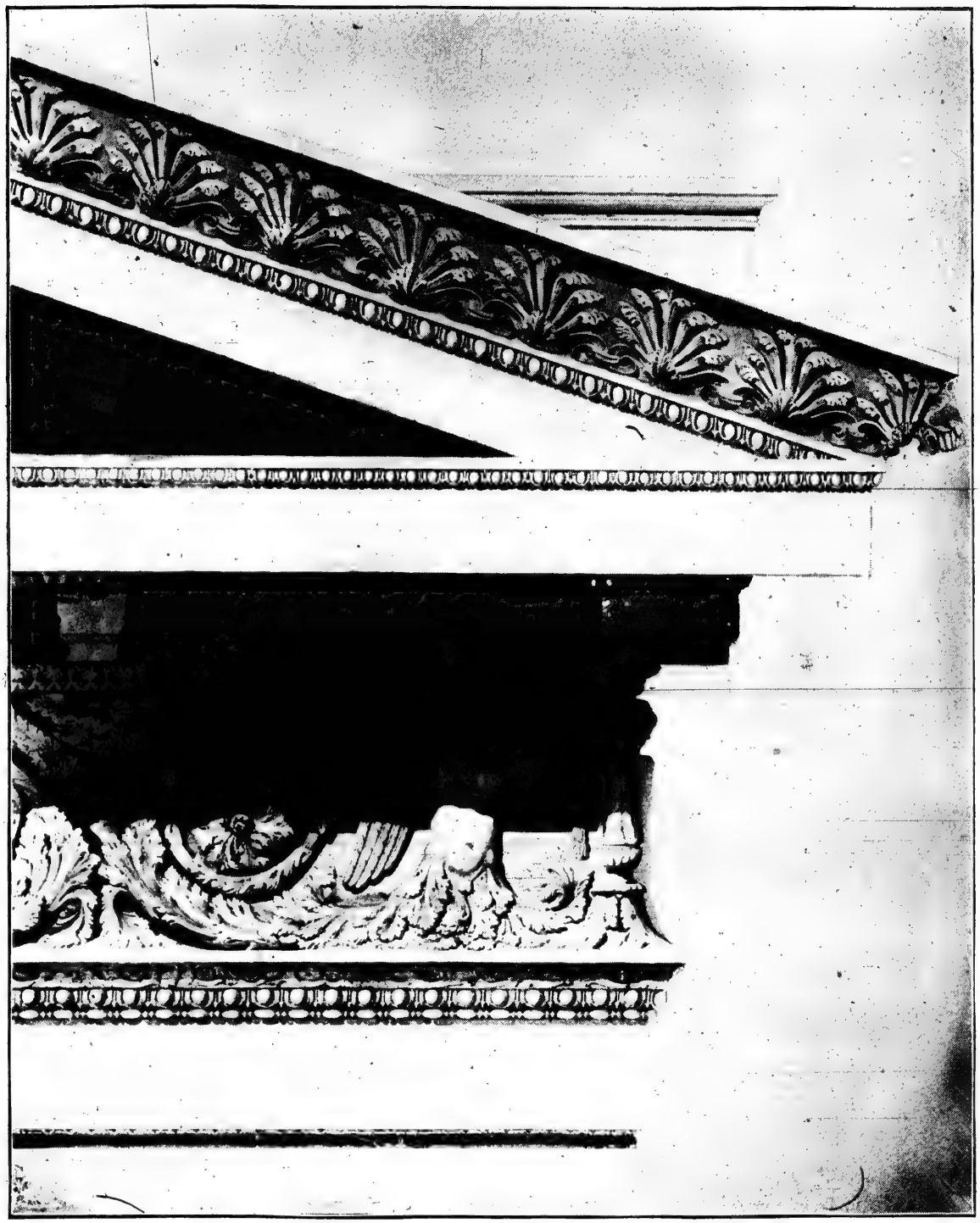
Design for Residence

Geo. W. Maher, Architect and Del.

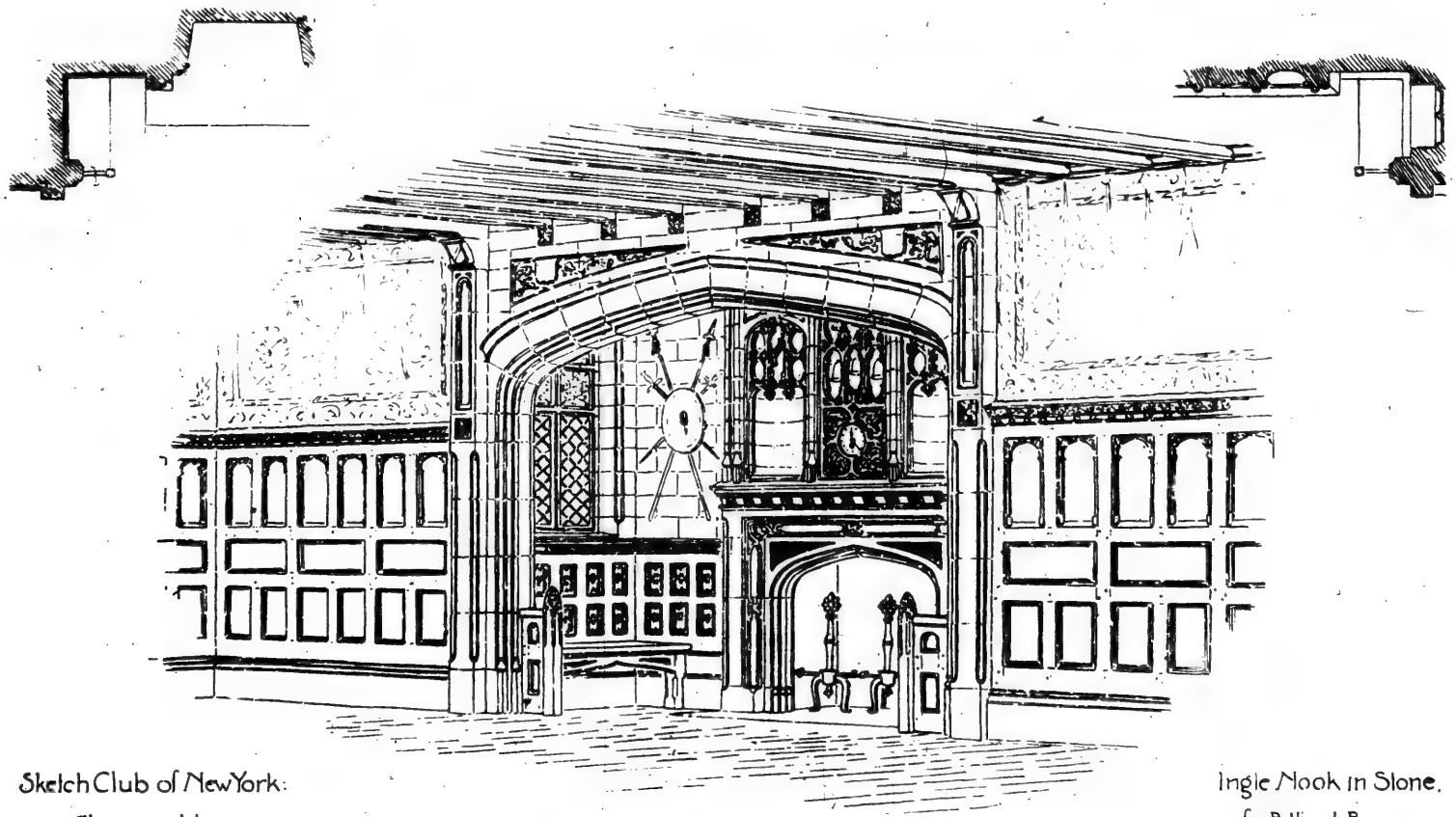


Geo. R. Dean, Del.

Persian Brickwork from the Palace of Artaxerxes



Detail J. M. Goodwin, Del.



Sketch Club of New York.
Class problem.
Mr. H. P. Kirby, Instructor.

Ingle Nook in Stone.
for Billiard Room.
W. J. H. Dudley

Ingle Nook in Stone

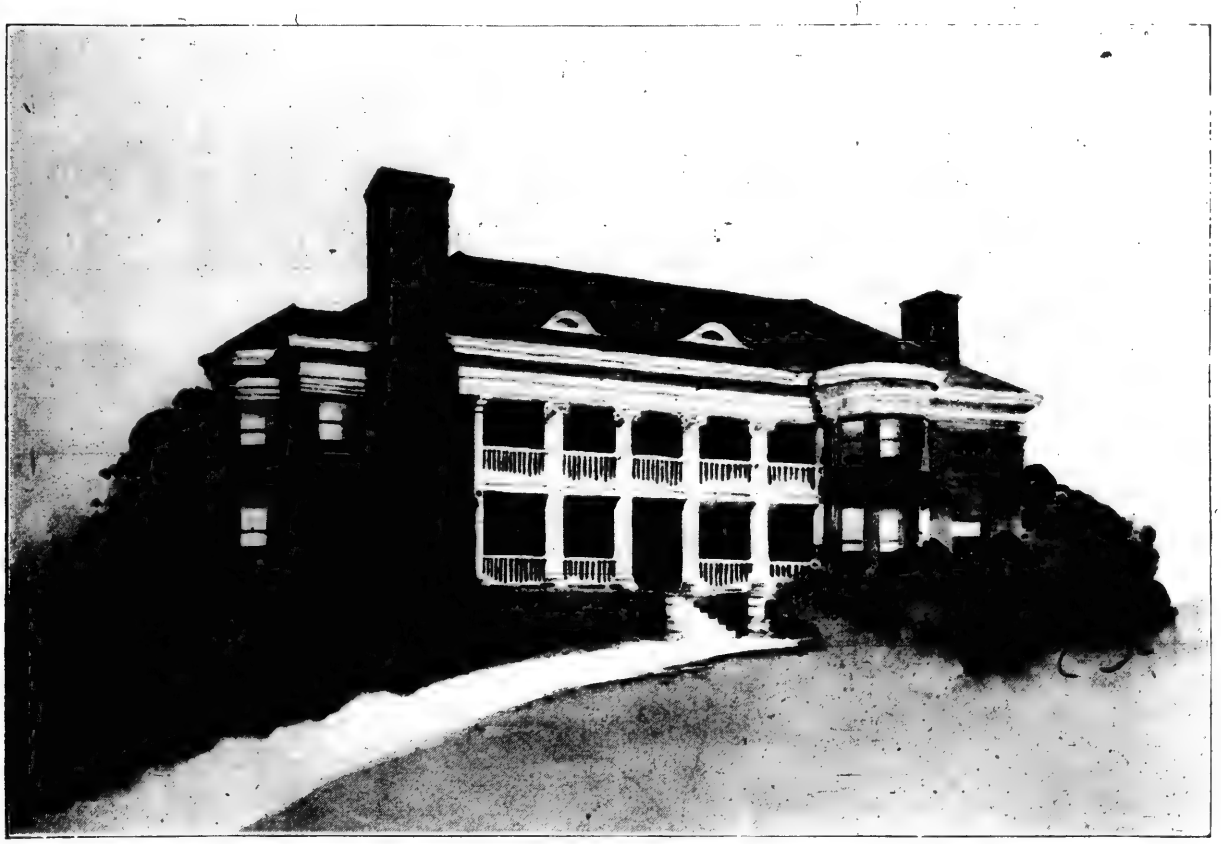
W. J. H. Dudley, Del.



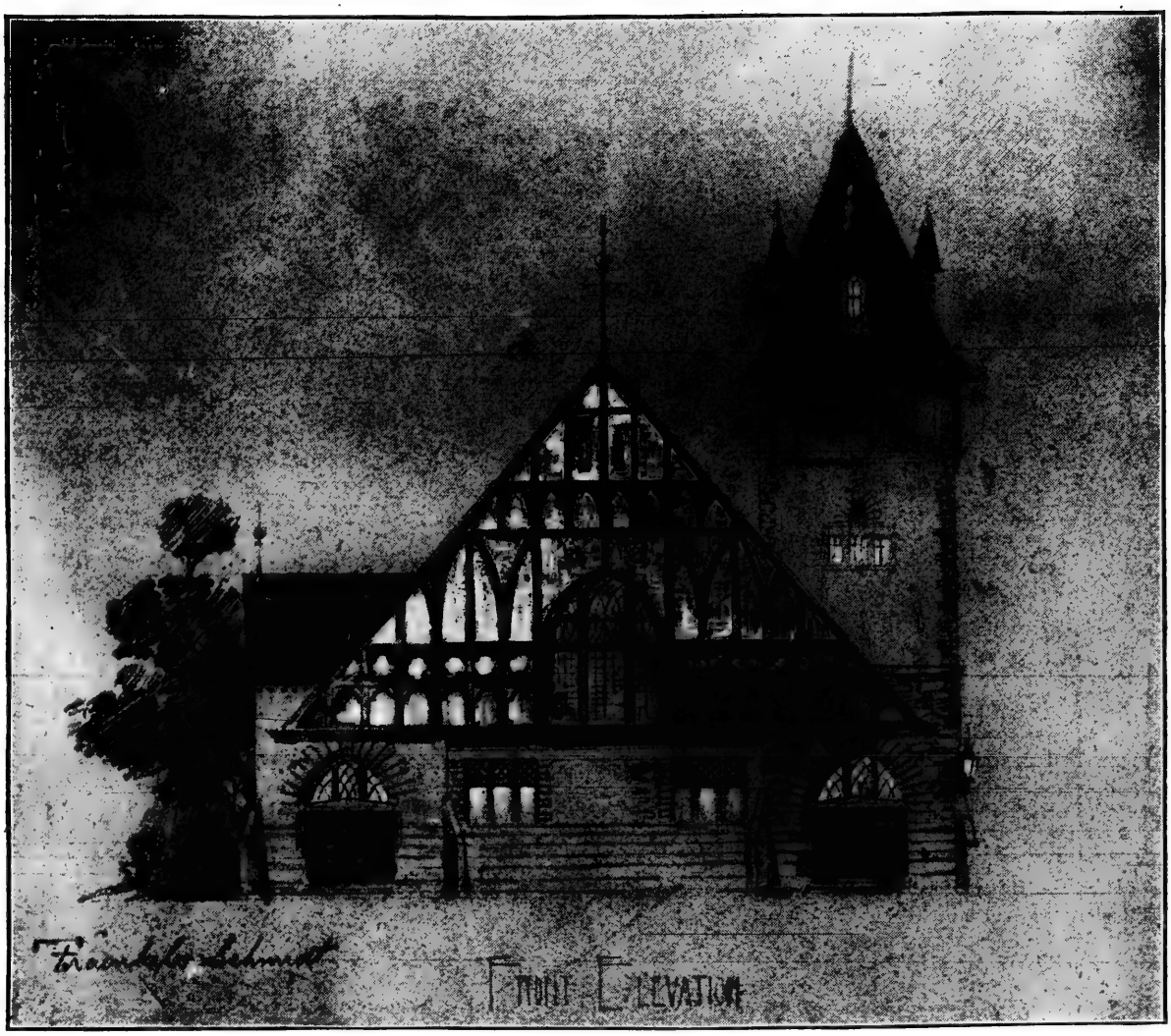
Sketch in France R. C. Spencer, Jr., Del.



Suburban Club House Geo. W. Maher, Arch. and Del.

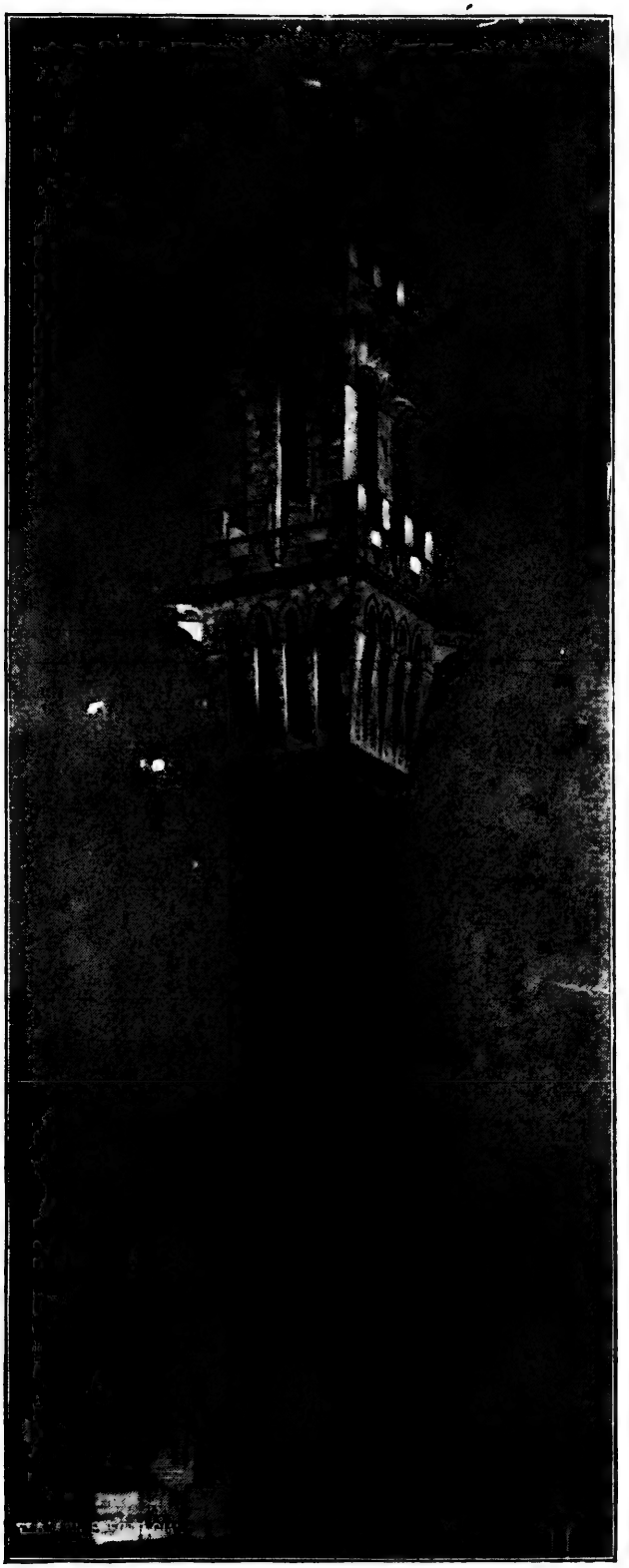


Sketch for a Residence Oscar Enders, Arch. and Del.

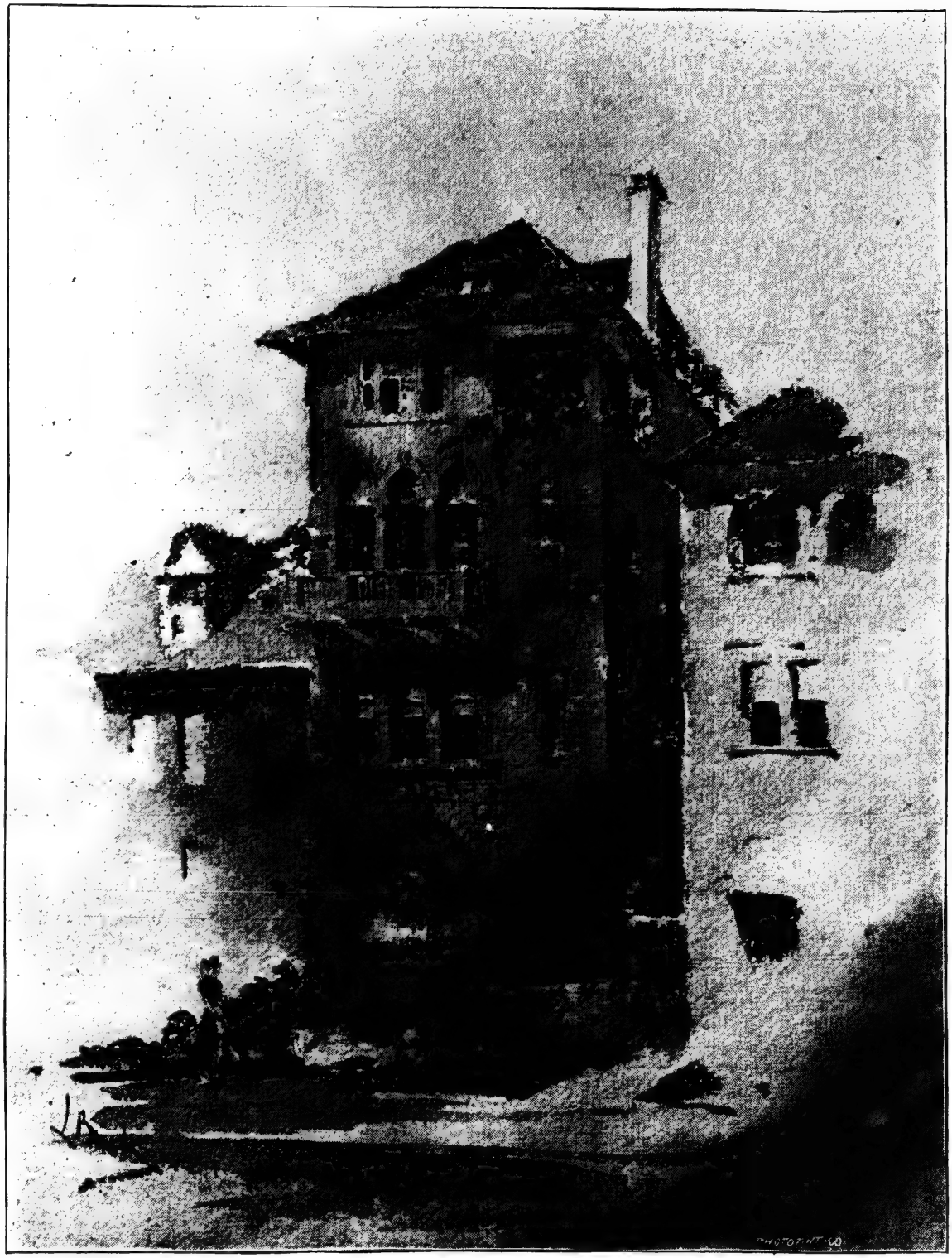


Fraenkel & Schmidt, Architects T. O. Fraenkel, Del.

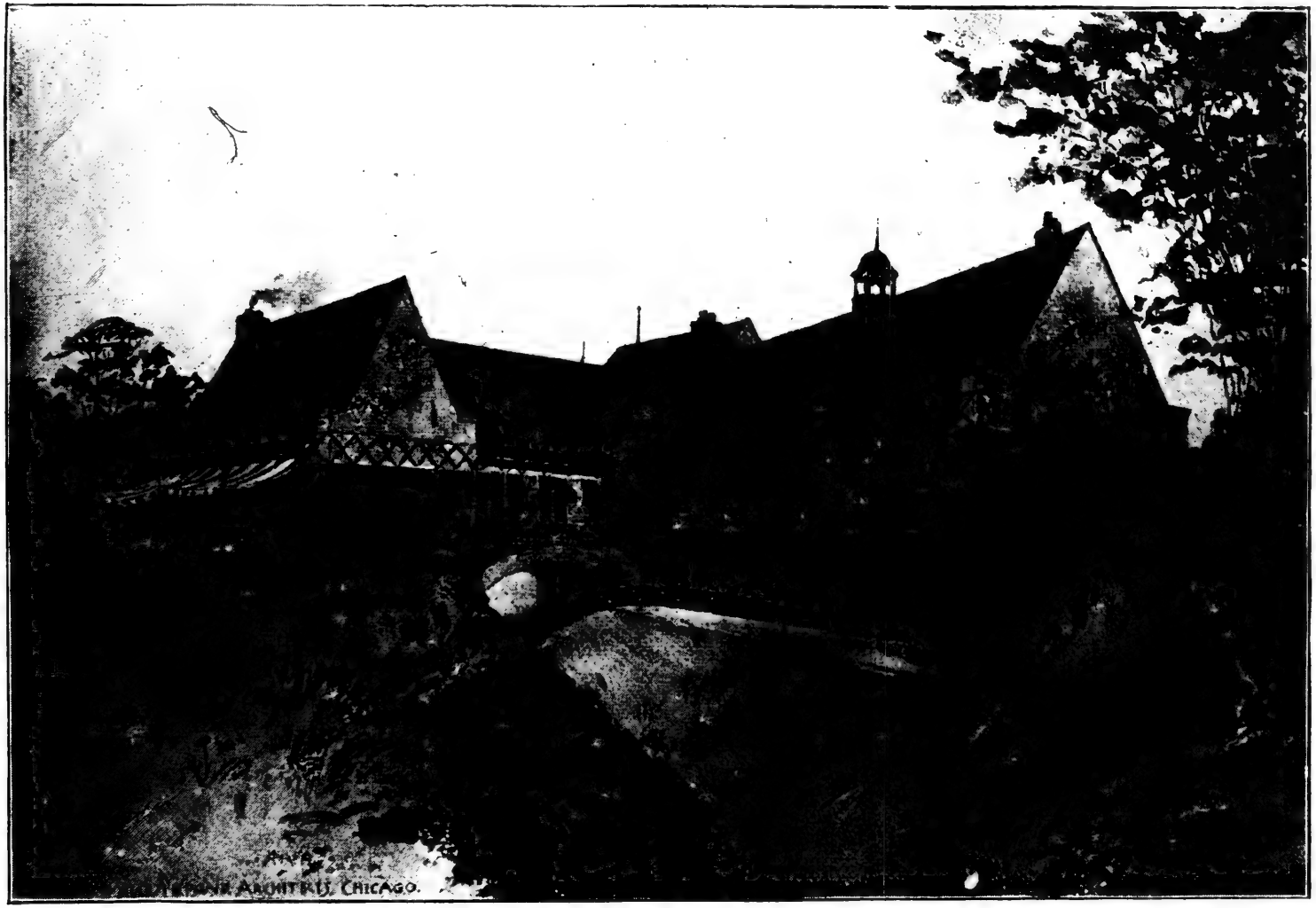
Church at Peru



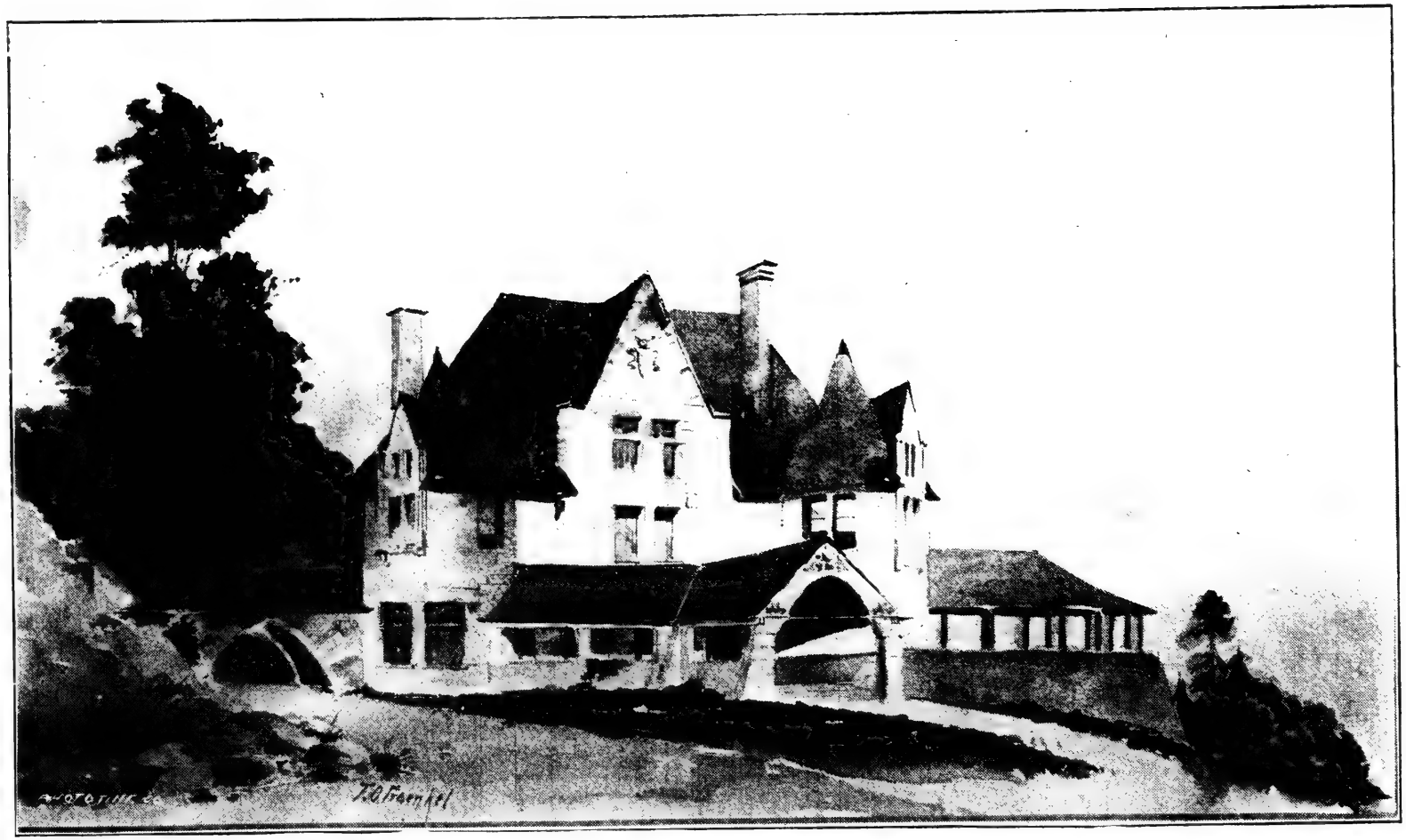
Siena, Italy R. C. Spencer, Jr., Del.



Sketch L. Buck, Del.



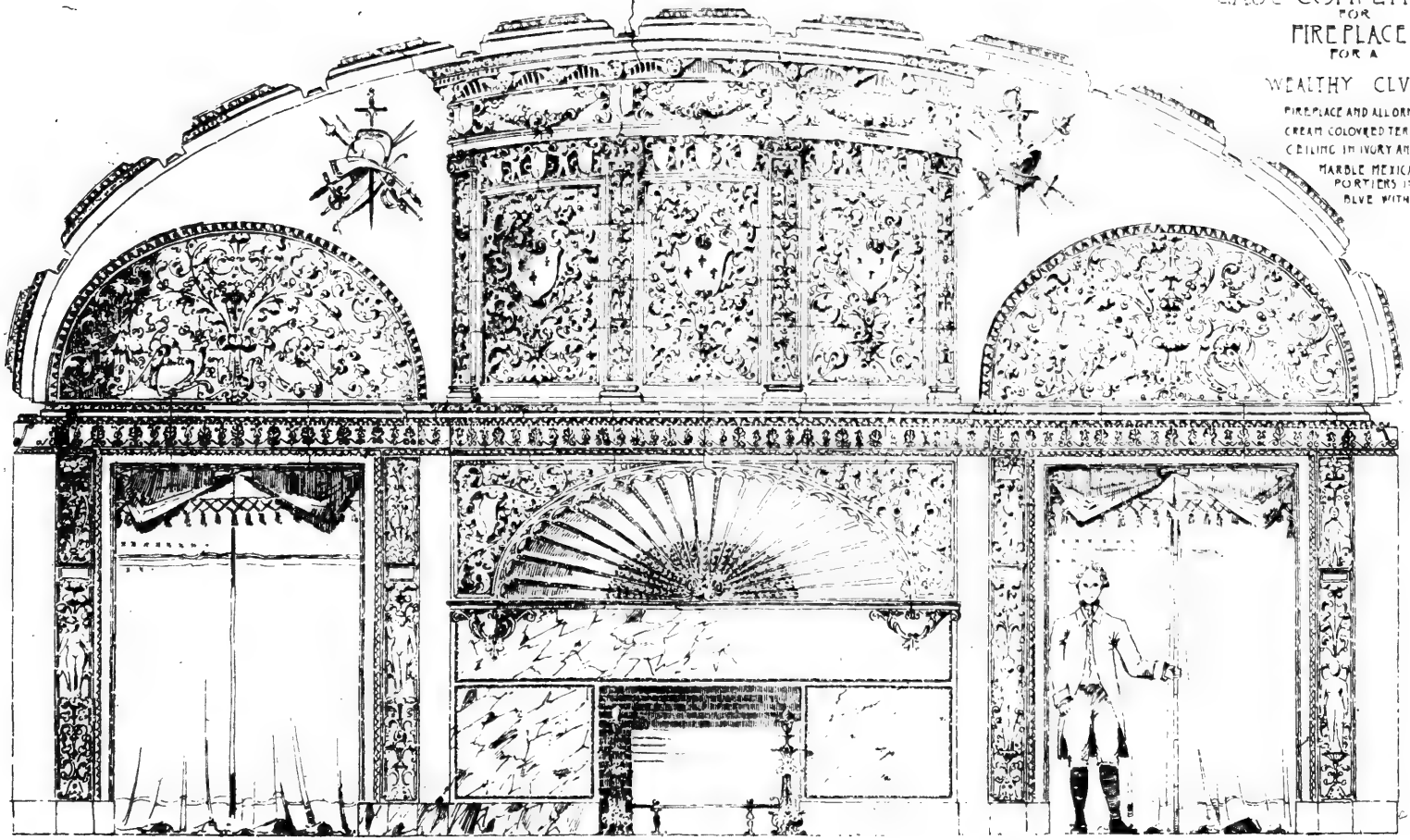
Pond & Pond, Architects | Highland Park Club House | I. K. Pond, Del.

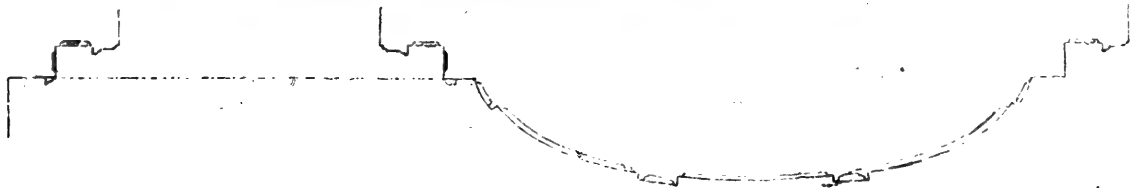


Fraenkel & Schmidt, Architects — Mountain Home — T. O. Fraenkel, Del.

CASE COMPETITION
FOR
FIRE PLACE
FOR A
WEALTHY CLUB

FIRE PLACE AND ALL ORNAMENT
CREAM COLORED TERRA COTTA.
CEILING IN IVORY AND GOLD.
MARBLE MEXICAN ONYX.
PORTIERS IN PALE CERULEAN
BLUE WITH GOLD TRIMMINGS.



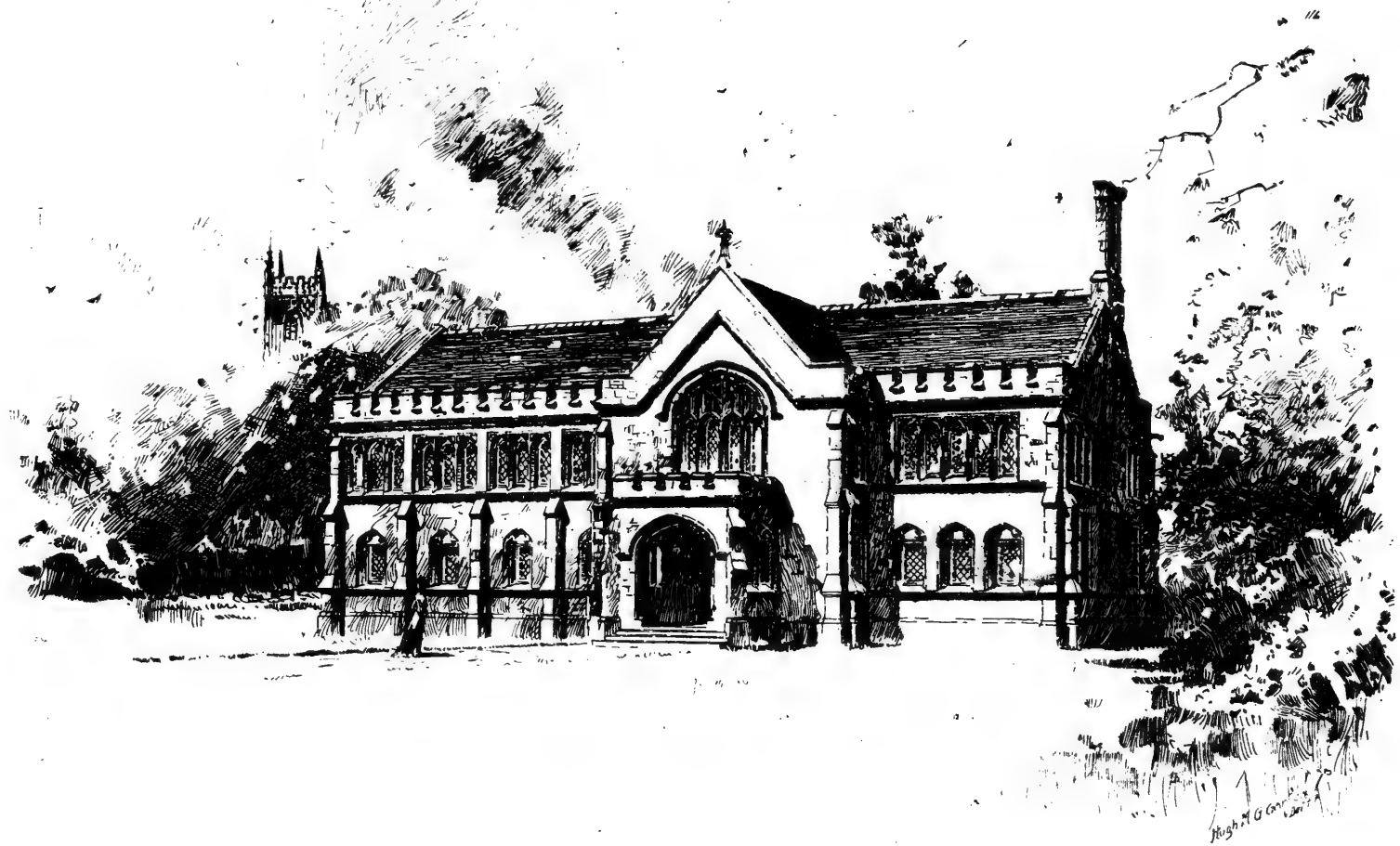


PLAN OF CREST ABOVE

Design for Fire Place

T. O. Fraenkel, Del.

56



Alfred Hoyt Granger, Architect. Library Building Hugh M. G. Garden, Del.


THE
YALE & TOWNE
MFG. COMPANY
YALE LOCKS
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YALE & TOWNE.

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WORKS AND MAIN OFFICE
CORNER OF CLYBOURN AND
WRIGHTWOOD AVENUES

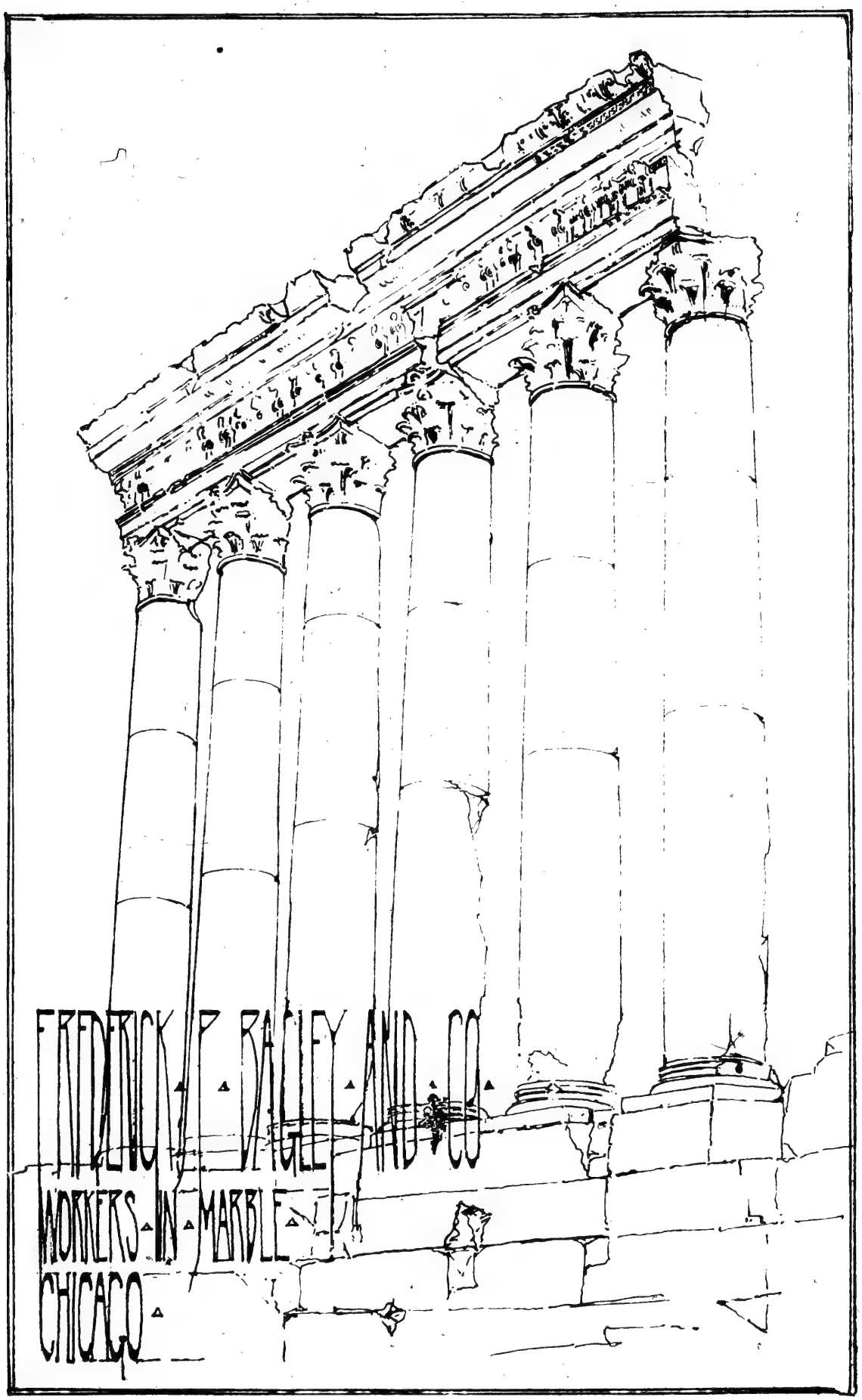
CITY OFFICE
ROOM 1118 .. THE ROOKERY

CHICAGO

CONTRACTORS FOR THE FOLLOWING PROMINENT CHICAGO BUILDINGS

WOMANS TEMPLE	MASONIC TEMPLE	MEDINAH TEMPLE
HERALD BLD'G	SCHILLER BLD'G	STONE BLD'G
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STOCK EXCHANGE	NEW YORK LIFE	Y. M. C. A. ASS'N
COLUMBUS MEMORIAL	MARSHALL FIELD	EQUITABLE
NORTHERN HOTEL	CHICAGO ACADEMY OF SCIENCES	

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ENGRAVING & ELECTROTYPING

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CHICAGO ILL.

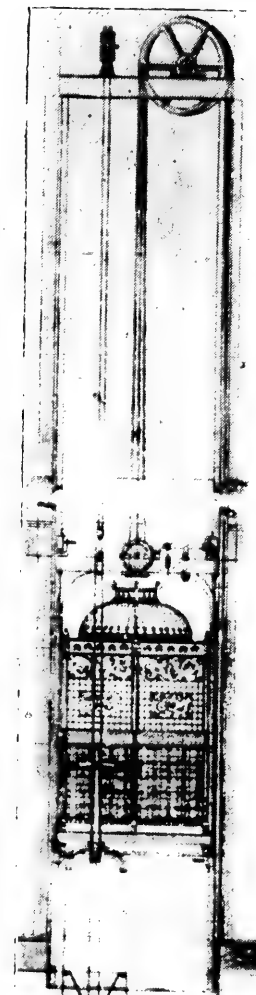
[The majority of the Engravings in this book were made by the above firm *The Committee*



CARSLEY MANUFACTURING CO.
INCORPORATED

Wood Finish Furniture Decorations
Bank and Office Fittings

FACTORY 2242-2254 S. LA SALLE ST OFFICE 211 WABASH AVE.

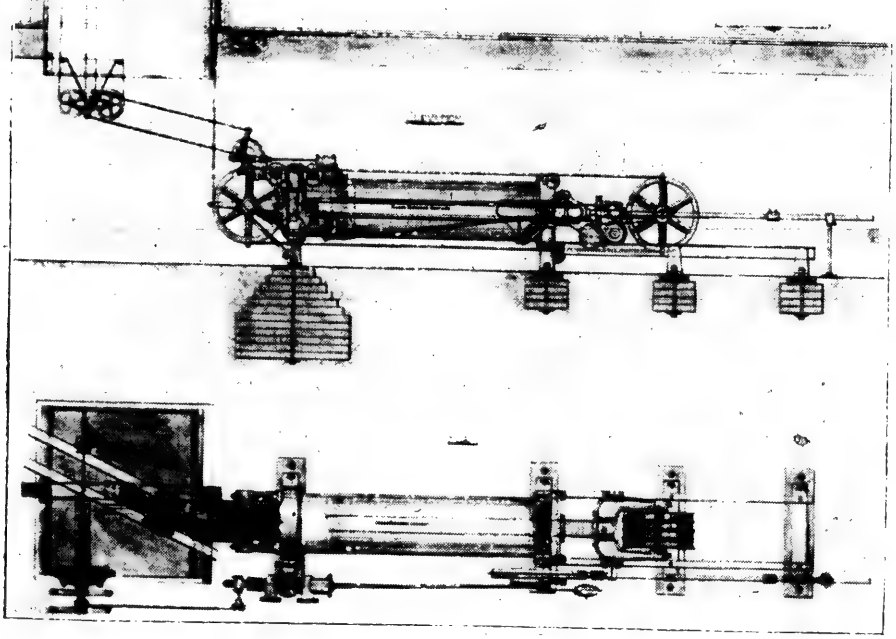


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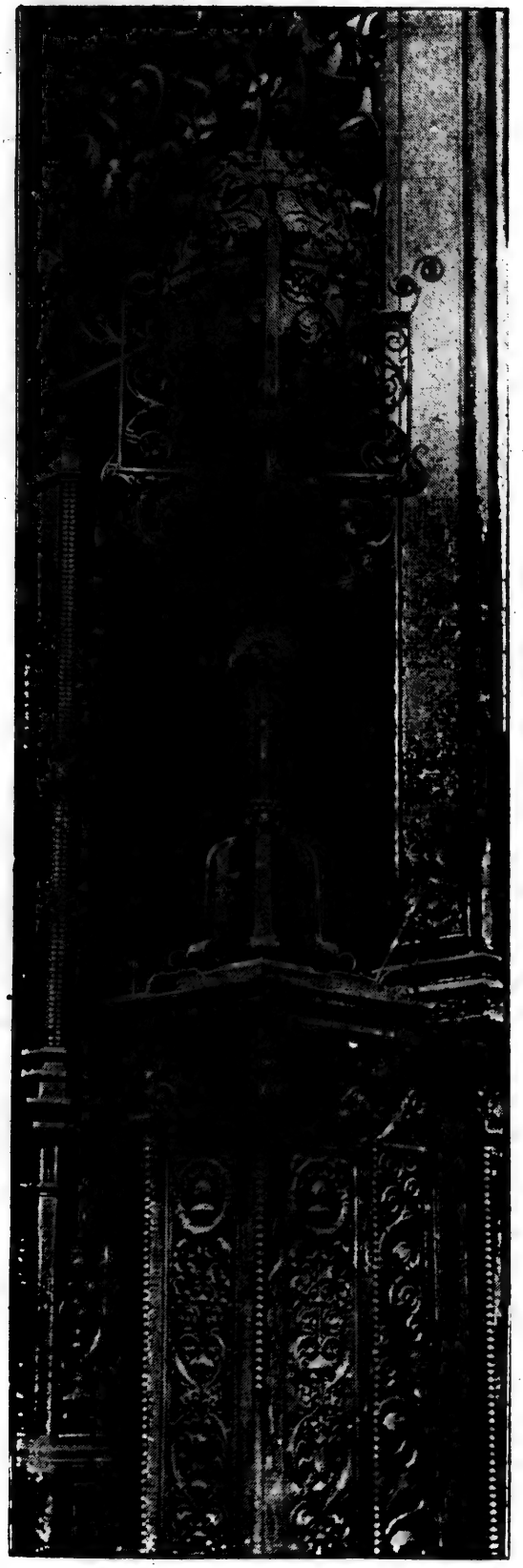
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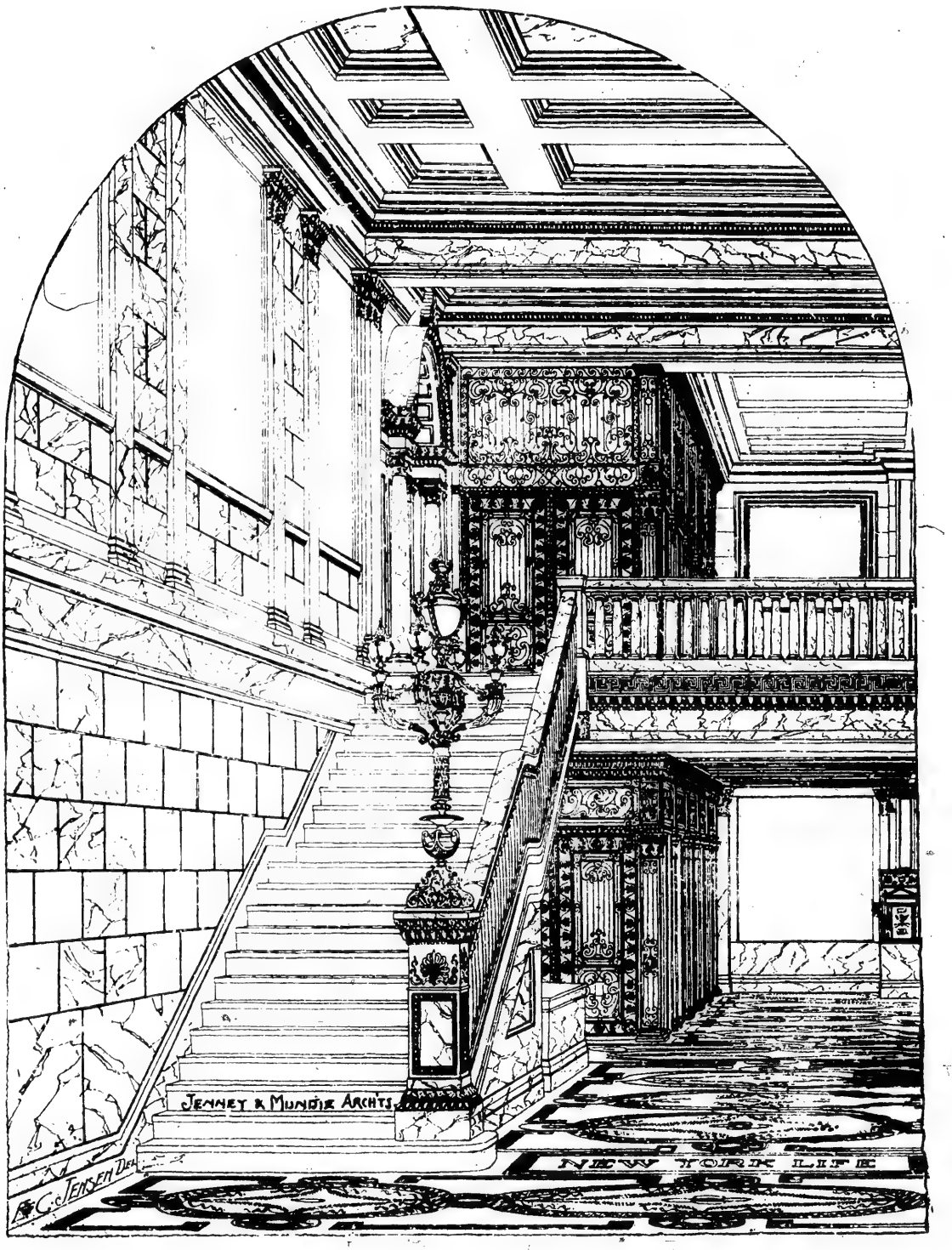
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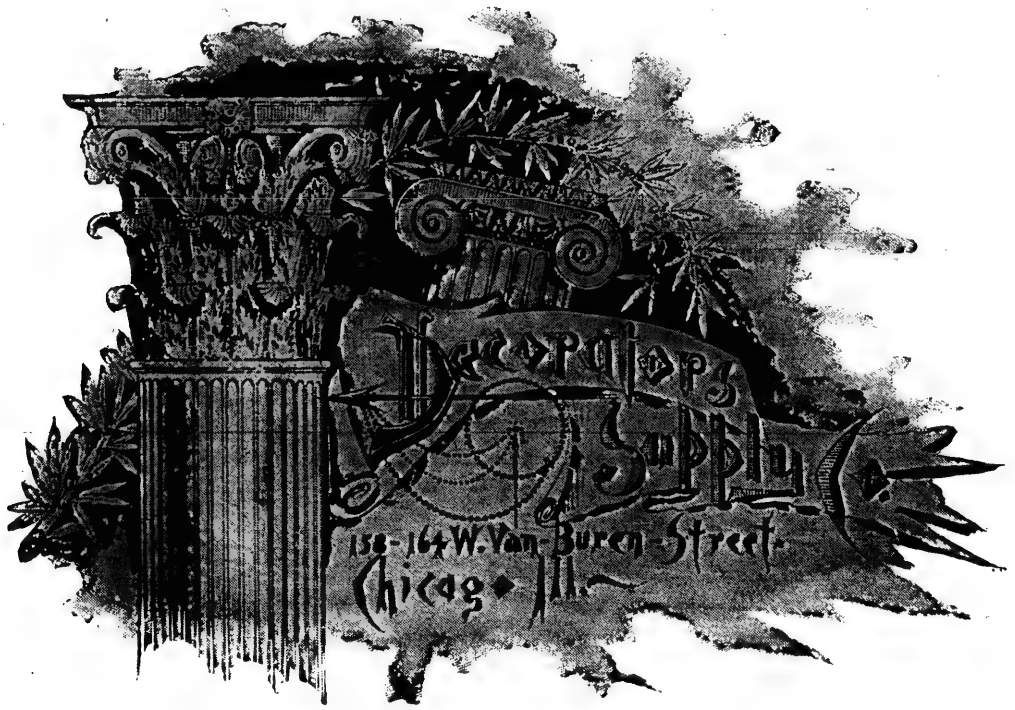
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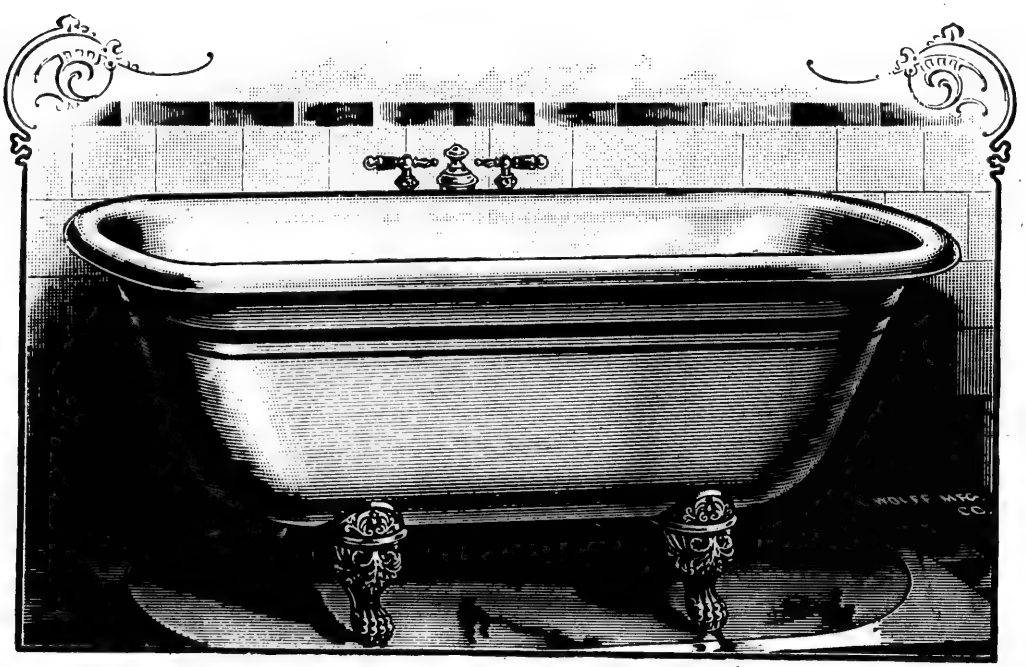
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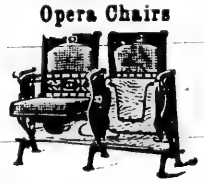
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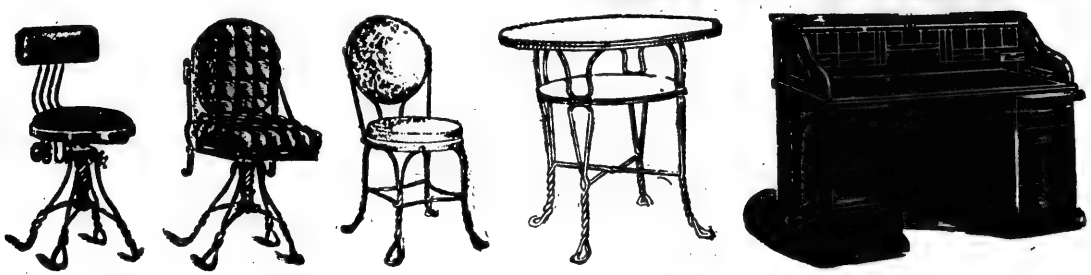
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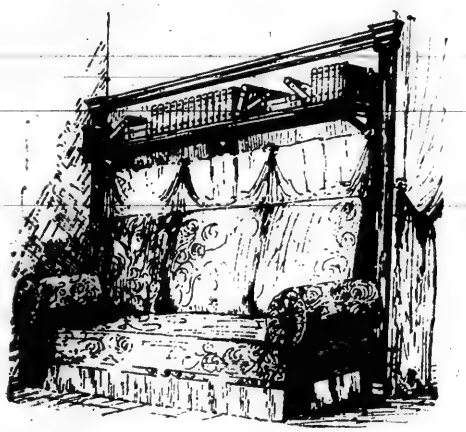
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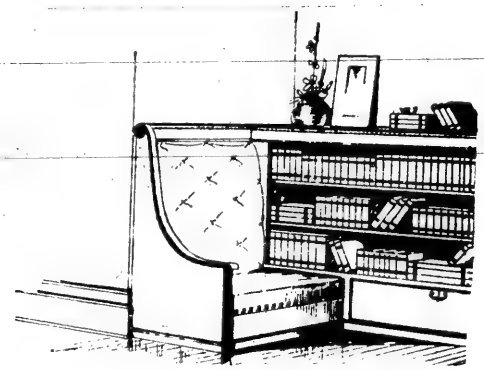
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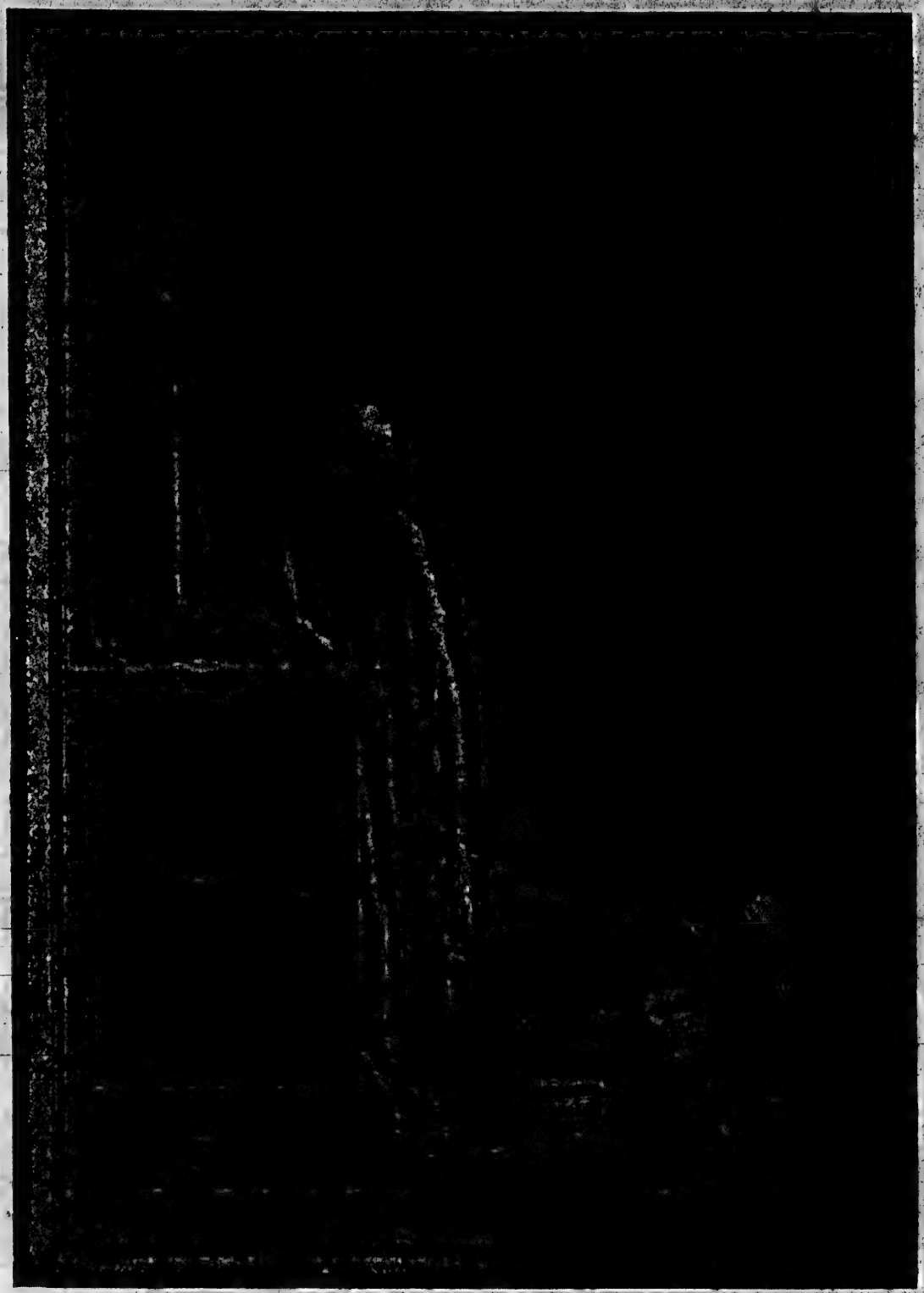
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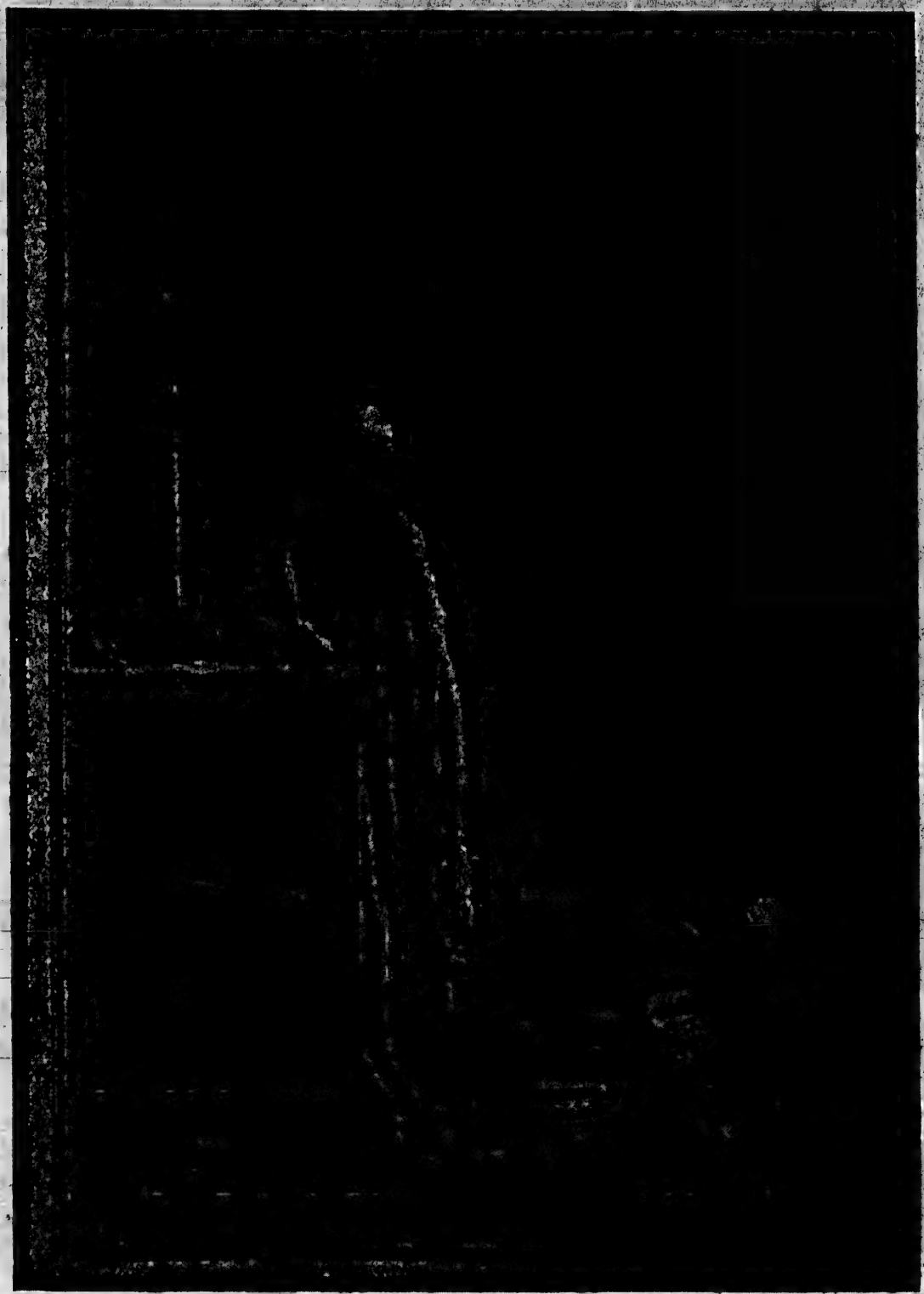
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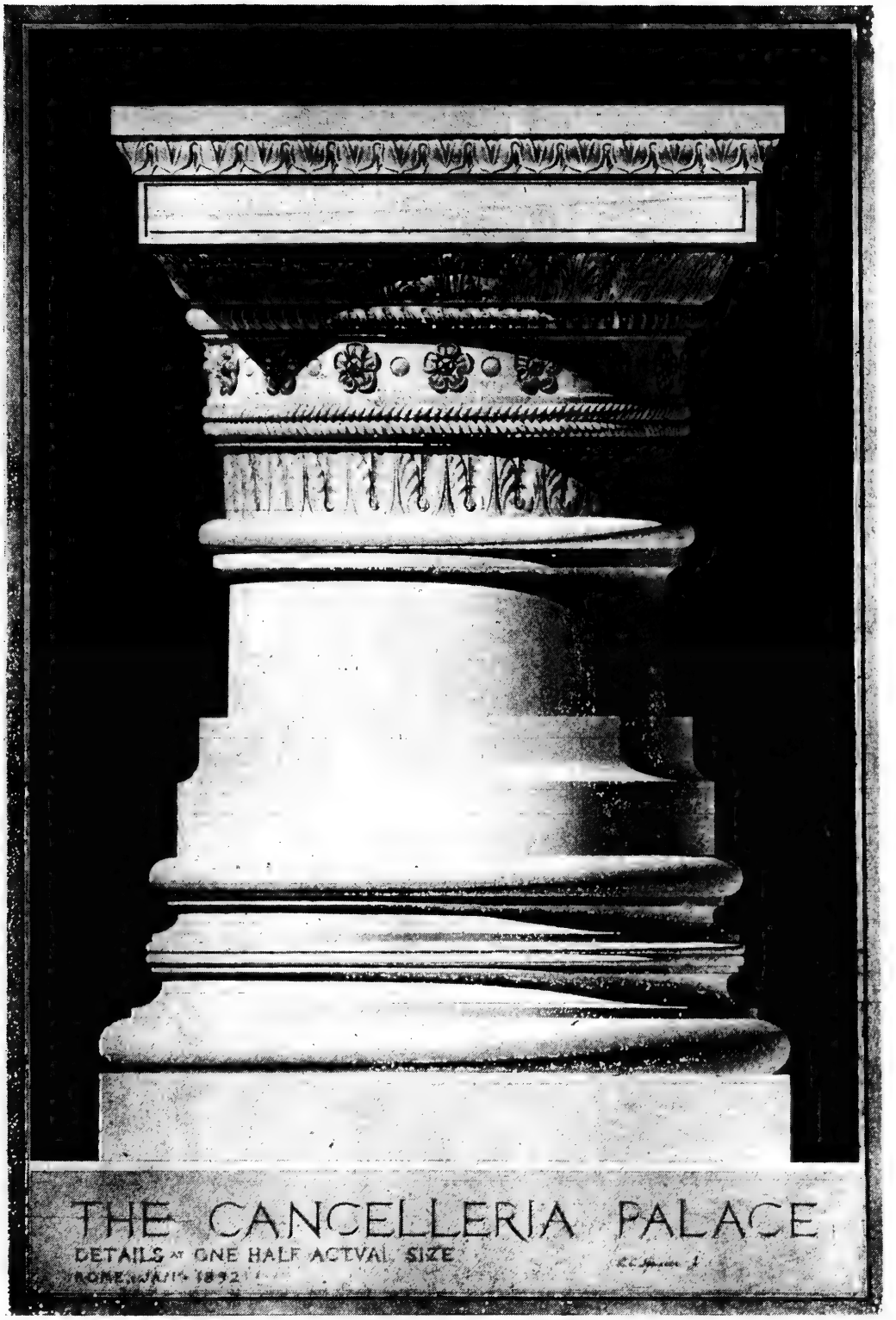
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D. V. Purrington, - -	323 Chamber of Commerce Building.
Thomas A. Dungan, -	611 Security Building.
Harry C. Knisely, -	68 West Monroe Street.
H. B. Prosser, - -	Marquette Building.
Herman L. Matz, - -	323 Chamber of Commerce Building.



Plaster casts of the Cover Design, 24 inches high, by Richard W. Bock, Sculptor, may be had by addressing Mr. Bock at the Club House. Price, $1.50.



Rotch Traveling Scholarship Envois.
R. C. Spencer, Jr.

The Gold Medal of the Illinois Chapter, American Institute of Architects, offered annually to be competed for by members of the Chicago Architectural Club, has been awarded to . . .

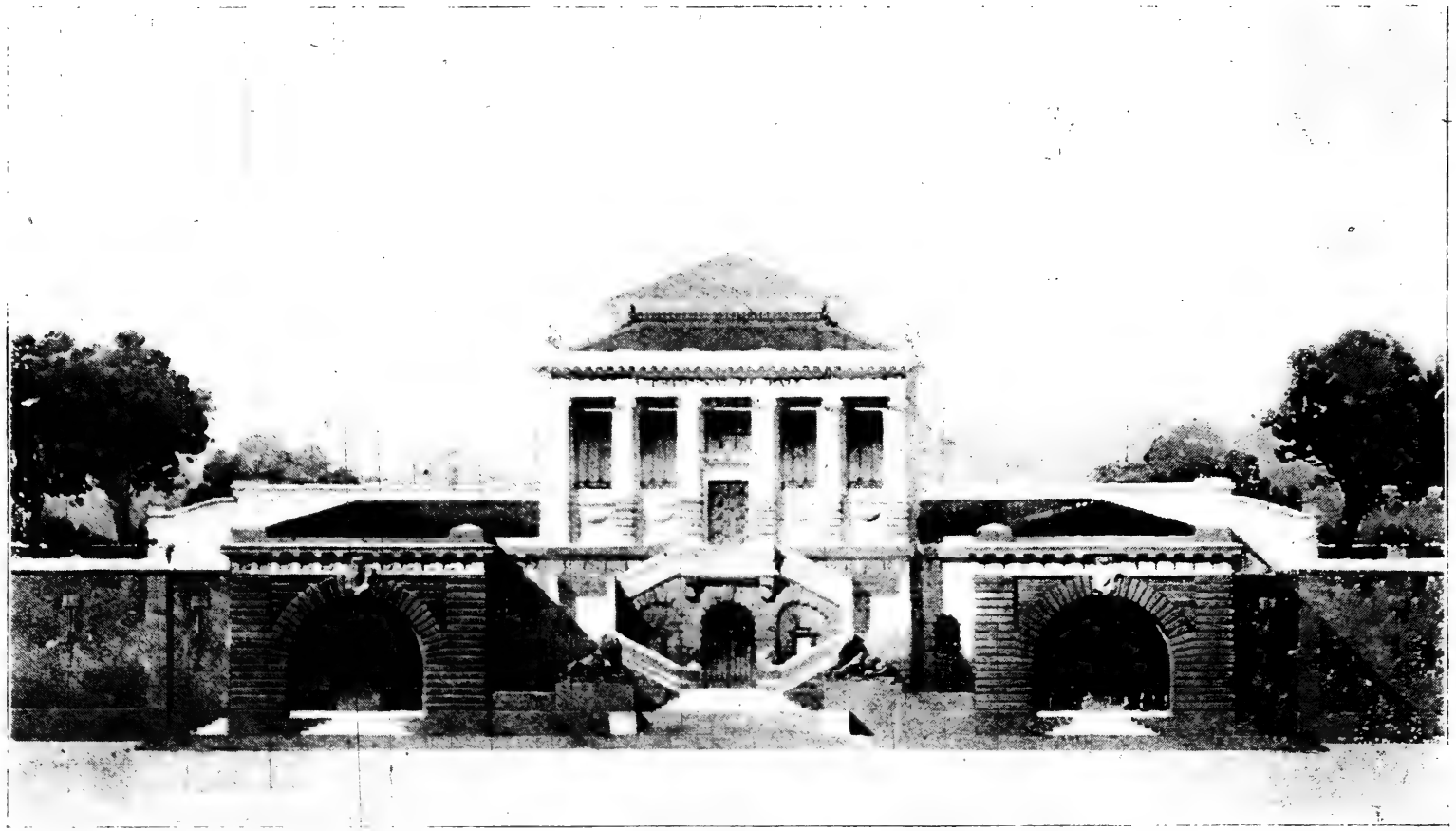
ELMER C. JENSEN.

Subject for Competition:

A Building Devoted to the Study of Botany, Zoölogy and Mineralogy.

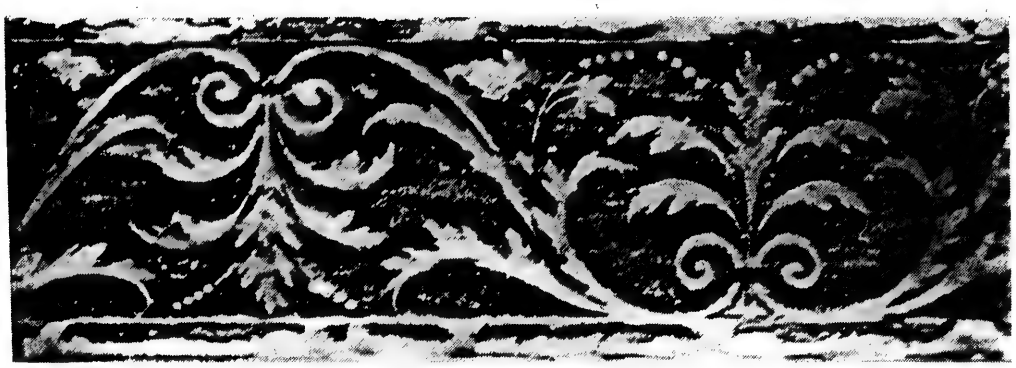
ADJUDICATING COMMITTEE.

CHAS. S. FROST. T. O. FRAENKEL. AUGUST FIEDLER.



Un petit marche avec tribunal de paix au dessus.
Projet, Ecole des Beaux Arts, Paris, France.

L. Henry Morgan.



A Rubbing — made by Myron H. Hunt.

Catalogue.

ADLER & SULLIVAN—Auditorium Tower.

1 Guaranty Building, Buffalo, New York.
2 Scale Drawings of Ornament for Guaranty Building.
3 Photographs of Models from the above Drawings.
4 Executed Examples of same.

GEO. E. ANDROVETTE CO.—27 South Clinton Street.

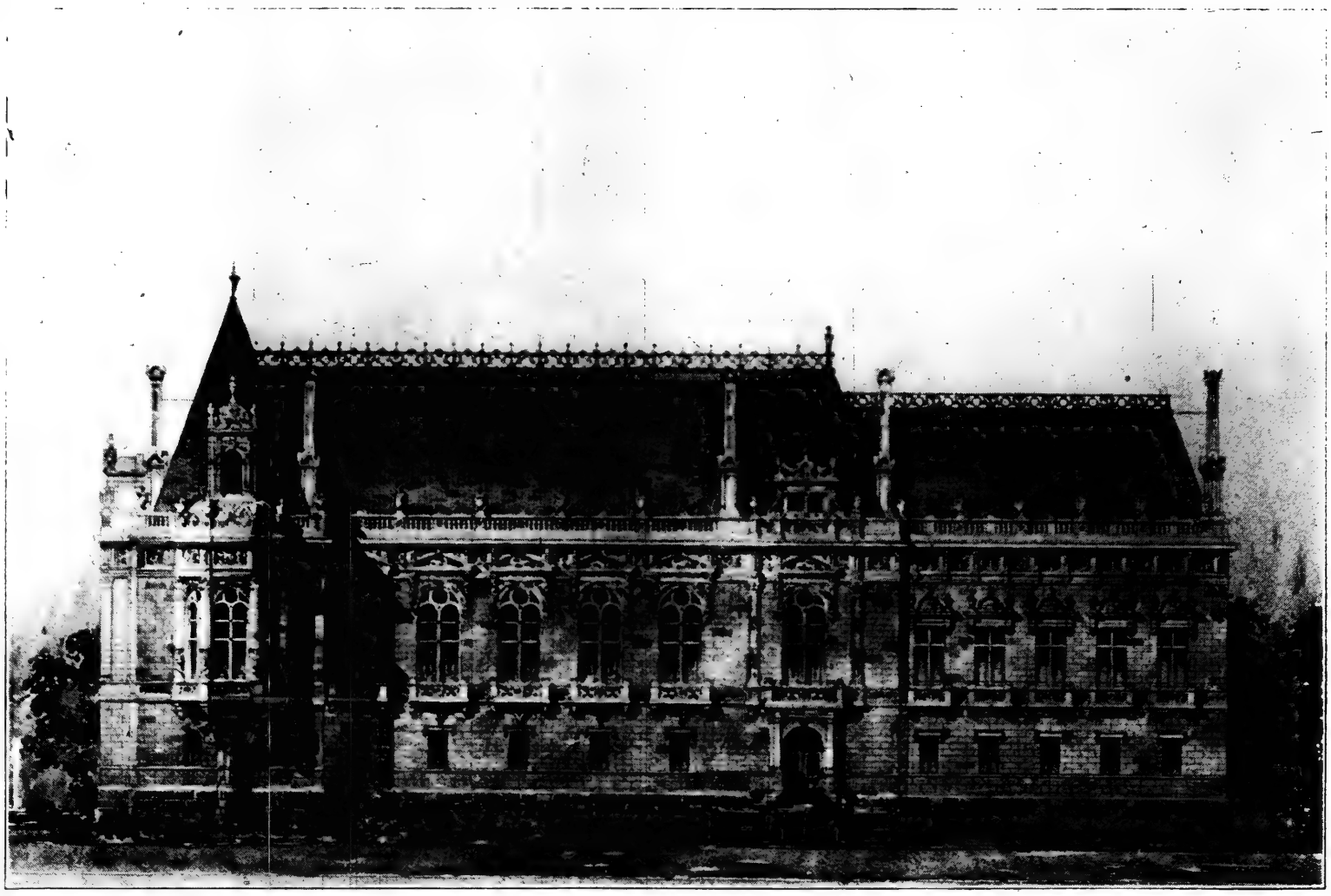
5 Six Sketches for Stained Glass.
6 Leaded Glass, Colonial Motif.
7 " " " "
8 " " " "

WM. JEAN BEAULEY—Joliet, Ill.

9 European Sketches.
10 " "
11 " "
12 House at Le Mans.
13 Old House at Le Mans.
14 Original Study.

CARL BEIL—81 Illinois Street.

15 Dormer Window, Plaster Cast.
16 Corbel, Plaster Cast.
17 " " "
18 " " "



Apartment for a Prince.
Projet, Ecole des Beaux Arts, Paris.

John Van Pelt.

BEIL & MAUCH—81 Illinois Street.

19 Mantel in Louis XV. Style, Plaster Cast.

CHARLES E. BIRGE—1309 Venetian Building.

20 Sketch in Sienna, from Photo.
21 Chapel, Chateau d'Amboise, from Photo.
22 Monument to a Musician.
23 Sketch from Photo.
24 A Park Shelter.
25 Plan and Section, a Building for the Study of Botany, Zoölogy and Mineralogy.
26 Elevation.
27 Detail of an Entrance.

RICHARD W. BOCK.

28 Design for Catalogue Cover, Plaster.

CHARLES FRANCIS BROWNE—302 Wabash Avenue.

29 Neptune Temple at Paestum.
30 Interior of Pompeiian Bath.

LAWRENCE BUCK—702 Gaff Building.

31 House by Andrews, Jacques & Rantoul.
32 House by Cram & Wentworth.
33 Study of a Chateau.

D. H. BURNHAM & CO.—The Rookery.

Ellicott Square Building, Buffalo.

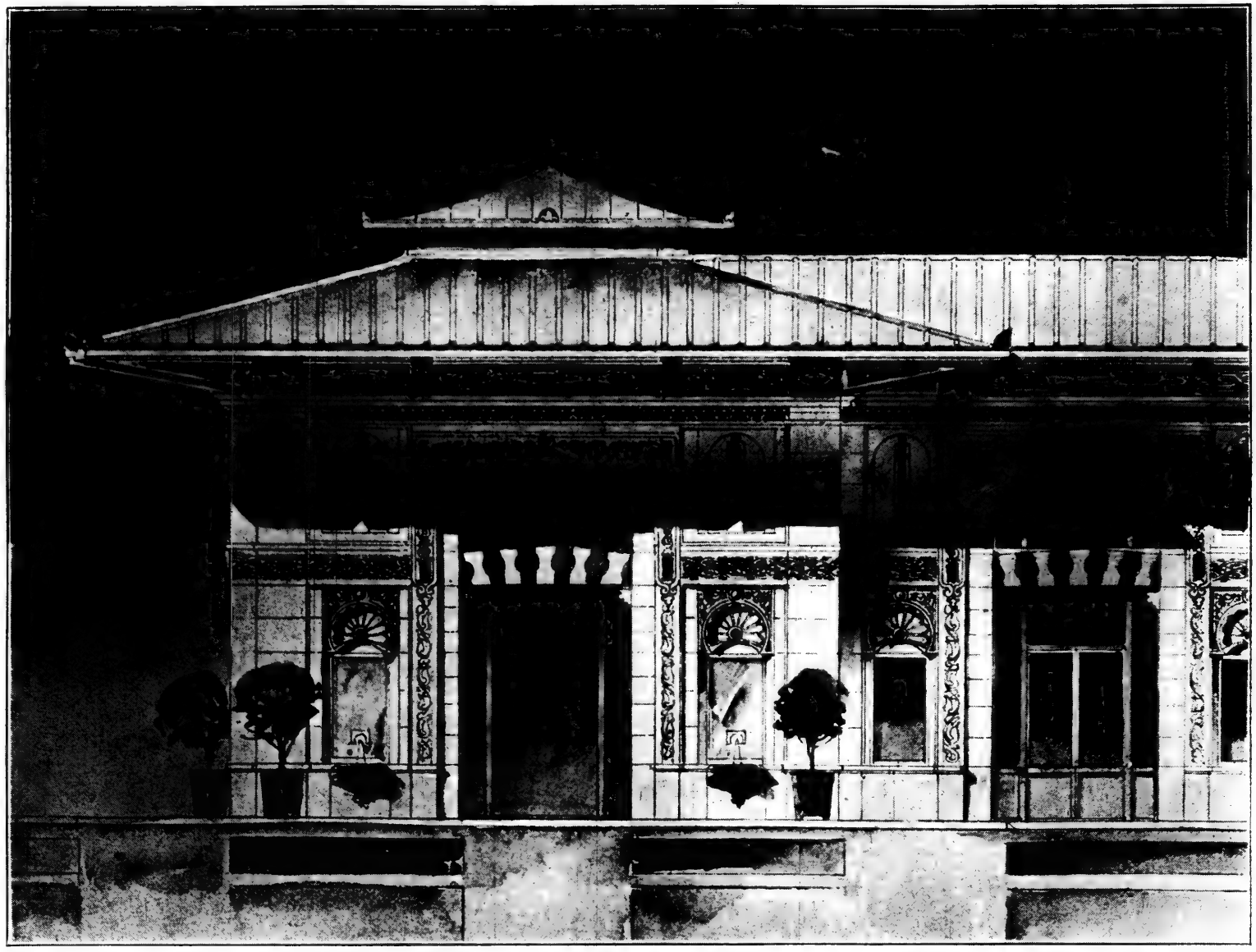
34 Detail of Main Entrance.
35 Detail of Elevation.
36 " "
37 Section of Entrances and Ellicott Court.

Winnebago Building, Chicago.

38 North Elevation.
39 South "
40 East "
41 West "
42 Details of Exterior.
43 " "
44 " "
45 Details of Hall and Corridor.

Mabley Building, Detroit.

46 Elevation.
47 "
48 Details of Elevation and Section.



Part of Elevation.

Un Pavillon pour la boisson des eaux thermales.
Projet, Ecole des Beaux Arts, Paris.

H. Hornbostel.

DUDLEY C. CHAFFEE—4356 Ellis Avenue.

49 Rendering from Photo.
50 Gate Lodge, North Easton, H. H. Richardson, Architect.
51 Temple at Paestum, from Photo.

CLEVELAND ARCHITECTURAL CLUB—1002 Garfield Building.

52 A Part of California State Building, World's Fair, W. D. Benes.
53 Entrance to a Stone Residence, - - - - W. D. Benes.
54 St. Mark's Church, Cleveland, - - Wilbur Manning Hall.
55 A House on a Cliff, - - - - - - Benj. S. Hubbell.
56 A Suburban House, - - - - - - Benj. S. Hubbell.
57 A City Café, - - - - - - - - Leland Ray Rice.
58 Hotel Cluny, Paris, - - - - - Chas. Peter Weeks.
59 Boat and Bath House, - - - - - Chas. Peter Weeks.

JOHN COMES—Fort Wayne.

60 Study for an Italian Villa.
61 Main Entrance to an Italian Villa.
62 Church of the Holy Sepulcher, Jerusalem.

E. BELL CROCKETT—609 Beveridge Flats.

63 Bennett Houses, Chicago, - Fraenkel & Schmidt, Architects.

CUDELL & HERZ—Metropolitan Building.

64 Front Elevation of Café.
65 Japanese Room.
66 Rococo Parlor.
67 Wine Room.
68 Vaudeville Theater, Auditorium.

GEORGE R. DEAN—274 Michigan Avenue.

69 Design for a Country Hotel.

G. R. DEAN & A. R. DEAN—274 Michigan Avenue.

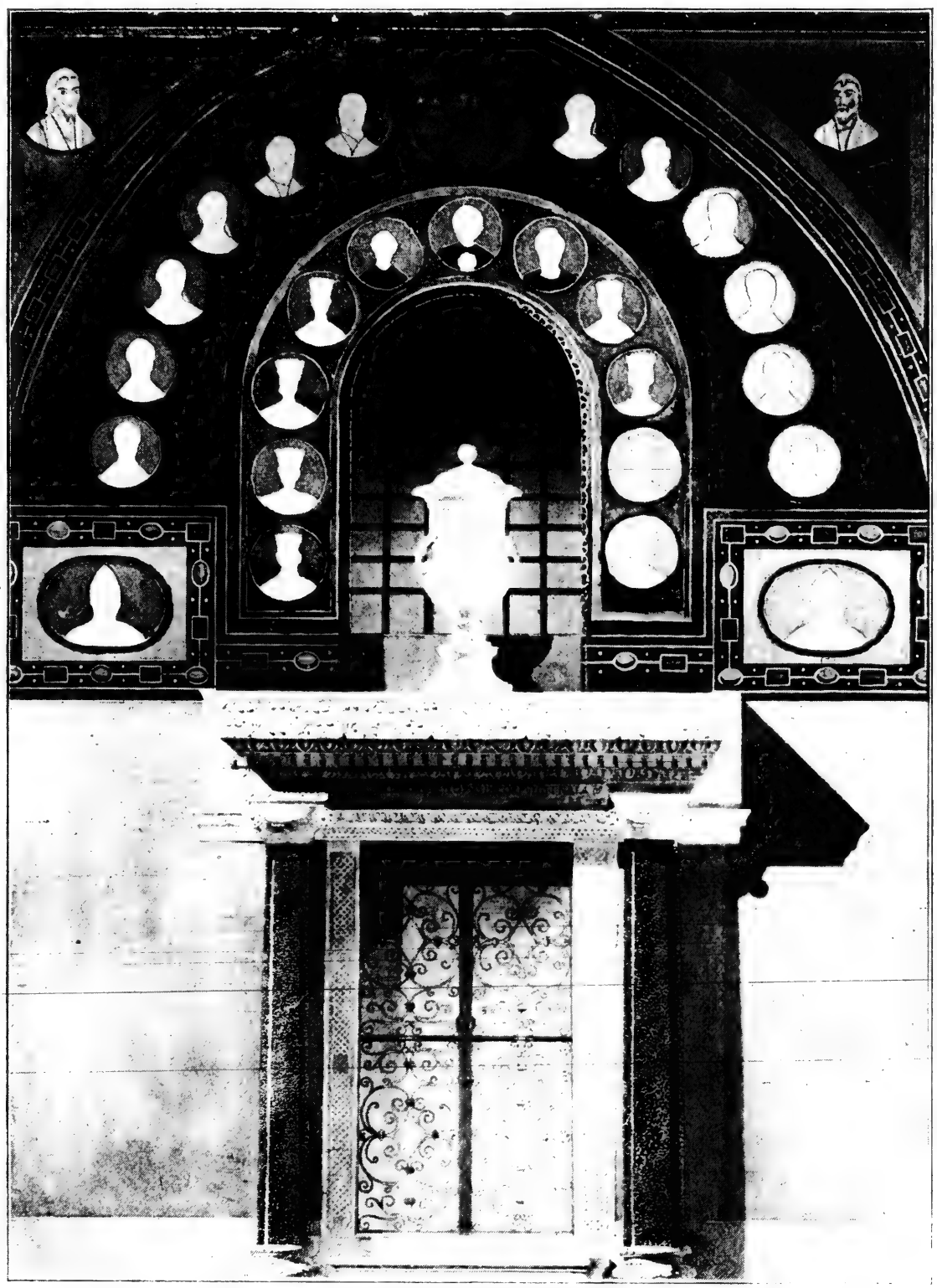
70 Library for Doane College, Nebraska.

CHAS. F. EPPINGHAUSEN—Stock Exchange.

71 Sketch from Photograph.
72 " " "
73 Sketch after Herbert Railton.

WILSON EYRE, Jr.—Philadelphia.

74 Cottage for Mr. Freer, Kingston, N. Y.
75 House and Stable, Allegheny, Pa.
76 Hall in Country House near Jenkintown, Pa.
77 Mantel in Library.



Doorway St. Prassade, Rome *W. T. Partridge.*

FERRY & CLAS—419 Broadway, Milwaukee.

78 Design for Wisconsin State Building, World's Fair.

ERNEST FLAGG.

New York Clearing House.

79 Plans.
80 Elevation.
81 Section.
82 Scribner Building, New York City.
83 Section of New Corcoran Gallery of Arts, Washington, D. C.
84 Proposed Tilden Trust Library, New York.
85 Plan.
86 Elevations.
87 Monument to William Cullen Bryant.

FLAGG & BENSON—New York City.

88 Design for a Hall.

FLANDERS & ZIMMERMAN—Masonic Temple.

89 Residence at Glencoe.
90 Study for Residence.

THEODORE OSCAR FRAENKEL—604 Pullman Building.

91 Study for a Park Casino.
92 Architectural Sketch, Pastel.
93 " "
94 " "

J. FRIEDLANDER—Ecole des Beaux Arts, Paris, France.

Chambre de Notaires.

95 Plan.
96 Elevation.
97 Section.

HUGH M. G. GARDEN—362 Ontario Street.

A Building devoted to the Study of Botany, Zoölogy and Mineralogy.

98 Plan and Section.
99 Elevation.

ELMER GREY—419 Broadway, Milwaukee.

100 Office and Out-door Sketches.
101 " " " "
102 European Sketches.
103 " "

HENRY F. GRIESBACH.

104 Residence of Wm. V. O'Brien, Chicago; Flanders & Zimmerman, Architects.

105 Interior Sketches of same.

OLIVER DENNETT GROVER—317 East 49th Street.

Decorative Paintings for the Dome of the Blackstone Library, Branford, Conn.; S. S. Beman, Architect.

106 "The First Issue of the Gutenberg Bible."

107 "Venetian Printers."

108 Six Photographs of similar Panels.

GUENZEL & HIBBARD—1210 Ashland Building.

109 German Department, Y. M. C. A. Building.

110 Residence.

111 Sheriff's Residence and Jail.

ERNEST F. GUILBERT—100 Washington Street.

112 Main Entrance, Yerkes' Observatory. Henry Ives Cobb, Architect.

113 Suburban Residence.

FERD. HAHN—726 West North Avenue.

114 Parlor Screen.

115 Carved Panel.

116 " "

117 Jewelry Box.

HERBERT HALE—Ecole des Beaux Arts, Paris, France.

118 Foyer de Danse.

HOLABIRD & ROCHE—Monadnock Building.

119 Water Tower, Fort Sheridan.

120 Residence, Lake Shore Drive.

121 " Michigan Avenue.

MORRIS GRANT HOLMES—115 Monroe Street.

122 Carmel Mission.

123 An Artist's Home.

H. HORNBOSTEL—Ecole des Beaux Arts, Paris, France.

Un Pavillon pour la boisson des eaux thermales.

124 Plan.

125 Elevation.

126 Section.

127 Perspective.

MYRON H. HUNT—1309 Venetian Building.

128 Rubbings of Italian Wrought Iron, nine examples.
129 Rubbings of Ornament, four examples.
130 Rubbings of Inscriptions, eleven examples.
131 Sketch of House of Agnes Sorel, Orleans, France.
132 Floor Tiles, House of St. Catherine, Sienna, twenty examples.
133 Temple Bar, London, England.
134 Color Scheme of Ceiling, Library of Cathedral, Sienna.
135 Inlaid Wainscot Panel, Perugia, Italy (full size).
136 Cornice of Wainscot, Perugia (full size).
137 Pompeiian Mosaic.
138 Mosaic at Ravenna, four examples.
139 Ceiling Decoration, S. Francesco, Assisi, Italy.
140 Panel by Raphael, Perugia, Italy.
140A Tower of Santa Croce, Florence.
140B Transept and Tower S. M. Novella.
140C Italian Sketches.

RICHARD M. HUNT—New York City.

141 Front and Side Elevation, Residence for Mrs. Josephine Schmid.
142 1st and 2d Story Plans of same.

ELMER C. JENSEN—Home Insurance Building.

Gold Medal Design, competition for the gold medal of the Illinois Chapter of the American Institute of Architects.

A Building devoted to the Study of Botany, Zoölogy and Mineralogy.

143 Plan and Section.
144 Elevation.

HARRY DODGE JENKINS—103 Auditorium.

145 Sketch of Courtyard, from Photo.
146 " " " " "
147 Proposed Museum for University of Chicago, - - - - - - - - - - - - - - Henry Ives Cobb, Architect.

JOHN JOHNSON—

148 House in Normandy, from Photo.

Design for a Building devoted to the Study of Botany, Zoölogy and Mineralogy.

149 Plan and Section.
150 Elevation.

J. & R. LAMB—New York City.

151 Chancel Decoration in Mosaic.
152 Altar and Reredos.

FRANK L. LINDEN—1216 Michigan Avenue.

153 Design for Leaded Glass.
154 " " " "
155 " " " "
156 " " " "
157 Interior Decoration.

JAS. BROWN LORD—New York City.

158 House for R. C. Sibley, Esq., Entrance Front.
159 Garden Front of Same.
160 Proposed Hotel.
161 Proposed Hospital.
162 Small Houses.

GEO. W. MAHER—218 La Salle Street.

163 Residence in Chicago.
164 " " "
166 " " "

FRED M. MANN—Boston, Mass.

Gold Medal Design, Society of Beaux Arts Architects' Competition.
A Small Theater for the production of Cantatas.
167 Plan.
168 Elevation.
169 Section.

OLIVER W. MARBLE—806 Gaff Building.

170 Design for Drovers' National Bank, Chicago.
171 Design for Rock Island County Court House.

L. HENRY MORGAN—Ecole des Beaux Arts, Paris, France.

Un petit Marché avec tribunal de paix au dessus.
172 Plan.
173 Façade.
174 Section.

LOUIS MULLGARDT—St. Louis, Mo.

175 Design for Entrance to Vandeventer Place, St. Louis.
176 Design for Fountain in Vandeventer Place.
177 Design for "Lotos Club," St. Louis.

W. B. MUNDIE—Home Insurance Building.

177A Old Fireplace.
177B Sketch at Nuremburg.

W. A. OTIS—175 Dearborn Street.

178 St. Peter's Episcopal Church, Chicago.
179 Interior Sketch of Same.

PATTON & FISHER—115 Monroe Street.

Chicago Academy of Sciences.

180 Floor Plans.
181 Elevation and Sections.
182 Perspective.
183 Study for a Club House.
184 Alternative Design.
185 First Baptist Church, Hyde Park.

W. T. PARTRIDGE—St. Louis, Mo.

186 Miscellaneous Pencil Sketches.
187 Doorway, St. Prassade, Rome.

DWIGHT H. PERKINS—1107 Steinway Hall.

188 Steinway Hall, exterior.
189 Residence for F. P. Sherman.

FREDERICK W. PERKINS—115 Monroe Street.

190 Country Residence.

FRED PISCHEL—274 Michigan Avenue.

A Building devoted to the study of Botany, Zoölogy and Mineralogy.

191 Plan and Section.
192 Elevation.

POND & POND—Venetian Building.

193 University Congregational Church, Chicago.
194 Interior of Same.
195 The Anthony Residence, Evanston.
196 The Irving Apartments, Chicago.

CHRISTIA M. READE—211 Wabash Ave.

197 Design for Stained Glass.
198 " " " "
199 " " Wall and Ceiling.
200 " " Interior Decoration.
201 " " Wall and Ceiling.
202 " " Illumination.
203 " " "
204 " " Wall Decoration.
205 House in Chartres and Fragments of Chartres Cathedral.
206 Courtyard of the Hotel de Cluny, Paris.

ALEXANDER H. REVELL & CO.—Wabash Ave.

207 Chandelier.
208 "
209 "
210 "

O. C. RIXSON—1142 The Rookery.

211 Monument to Commemorate the Discovery of America and its Development.

ALBERT RANDOLPH ROSS—New York City.

212 Full size detail, Table under Wall Mirror. Bedroom of Marie Antoinette, Fontainbleau.
213 Full size detail, Back of a Marble Seat.
214 Marble Altar, Museum of Michel Angelo, at Rome.
215 Scale Drawings of Bath Room in the Pitti Palace.
216 Full size detail, Marble Stele, National Museum, Athens.
217 Bronze Lamp, Pompeii.
218 Sketch.
219 "
220 "
221 "
222 Elevation, Legion of Honor, Paris.

C. H. B. SCHAEFER—225 Dearborn Street.

223 Cottage.
224 Chimney, Chateau de Blois, from Photo.
225 Gothic Corner.

SCHMID & SCHEIDEN—71 Washington Street.

226 Parlor.
227 Interior of Church.

R. E. SCHMIDT—604 Pullman Building.

228 Detail of Entrance.

GEORGE L. SCHREIBER—1741 47th Street.

229 Mural Decoration, "The States."
230 Copy of Border in the Pantheon, Paris.
231 Mural Decoration, Frieze of Ivy festooned.

SHEPLEY, RUTAN & COOLIDGE—Venetian Building.

232 Second Presbyterian Church, St. Louis, Mo.
233 Study for West Front and Porch of Trinity Church, Boston.
234 Residence for J. A. Spoor, Esq.
235 " " Wm. Dickinson, Esq.

GEORGE K. SHIMODA—4939 Lake Avenue.

236 Design for Japanese Gardens, Lincoln Park.
237 " " a Church.

R. C. SPENCER, Jr.—1503 Schiller Building.

Envois Rotch Traveling Scholarship.

238 Doorway at Perugia.
239 Plan of S. M. dei Miracoli at Venice.
240 Ceiling of Villa Madama.
241 Cross in Wall of Tribune, S. M. dei Miracoli.
242 Cottage at North Evanston.
243 " " "
244 " " "
245 House at Evanston.
245A House at Chautauqua Lake, N. Y.

JOHN SUTCLIFFE—702 Gaff Building.

246 Hillside Cottage.
247 Church.
248 Residence.
249 Bath House on Lake Michigan.

TIFFANY GLASS & DECORATING CO.—New York City.

Drawings by J. A. Holzer.

250 Choir Gallery, St. Vitale, Ravenna.
251 Memorial, Bas Relief.
252 Sketch for Glass, "St. Cecilia."
253 Young Indian, Mosaic Design.

JOHN M. VAN OSDEL—225 Dearborn Street.

254 Residence.

JOHN VAN PELT—Ecole des Beaux Arts, Paris, France.

Apartment for a Prince.

255 Plan.
256 Facade.
257 Section.

CLINTON J. WARREN—84 La Salle Street.

258 Lexington Hotel, Chicago.
259 Auditorium Annex Hotel, Chicago.
260 Proposed Imperial Hotel.

Competitive Design for Minnesota State Capitol.

261 Plan.
262 Elevation.
263 Section.

H. H. WATERMAN—218 La Salle Street.

264 Residence at Beverly Hills, Chicago.

WM. WATSON—45 N. W. Myrtle Avenue.

265 Carved Chair.

P. J. WEBER—1142 The Rookery.

Design for Washington State Capitol.

267 Plan.

268 Elevation.

269 Section.

270 Perspective.

EDWARD T. WILDER—1120 Home Insurance Building.

271 Cloister of Augustine Convent, Toulouse, from Photo.

WILLETT & PASHLEY—1640 Unity Building.

272 Lecture Hall and Apartment Building.

273 Entrance to Above.

274 Residence.

275 Chicago College of Dental Surgery.

FRANK L. WRIGHT—Schiller Building.

276 Study for a Pleasure Resort at Cheltenham.

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277 Artistic Metal Work.

EXHIBIT OF CERAMIC DECORATION BY MEMBERS OF THE CHICAGO CERAMIC CLUB AND OTHERS.

CAROL AUS—Studio Building.

278. China Tea Set.

FRANCES NICHOLSON BOND—Athenæum Building.

279 Keramic Lamp.
280 Coat-of-Arms.
281 Plaque.
282 Keramic Tile.

HELEN M. CLARK—1105 Auditorium.

283 Jardiniere of Roses.
284 Fish Platter.
285 Panel of Roses.

N. A. CROSS—116 Auditorium.

286 Decorated China.

MARY C. DIBBLE—5324 Washington Avenue.

287 Vase.
288 Fruit Plates.

MRS. A. A. FRAZEE—116 Auditorium.

289 Decorated China.
290 " "
291 " "
292 " "

MRS. V. B. JENKINS—103 Auditorium.

293 Rose Jar.
294 Writing Set.

FLORENCE D. KOEHLER—906 Marshall Field Building.

295 Plaque, Lotus.
296 Enameled Vase.
297 Jar, Conventionalized Lotus.
298 Box, Etched.
299 Box.
300 Porcelain, seven pieces.

SADIE R. LITTLE—629 Adams Street.

301 China Jar.

MARIE McCREERY—4148 Grand Boulevard.

302 Teapot.
303 Creamer.

GRACE H. PECK—3848 Elmwood Place.

304 Cup and Saucer.
305 Plate.
306 "
307 Vase.

MARY A. PHILLIPS—4308 Forrestrith Avenue.

308 Porcelain Painting "Queen Louise."
309 " " "Cloister Secrets."
310 " " "Jardiniére of Roses."

E. C. SILBERHORN—849 Marshall Field Building.

311 China Lamp.
312 Tray, Theme "The Power of the Rose."
313 Tray.

GRACE M. STANDISH—115 Auditorium.

314 Chop Platter in Roses.
315 Small Jardiniere in Bergonia.

MRS. L. M. SWARTWOUT—322 Howard Avenue, Austin, Ill.

316 China Plates, Royal Berlin.

KATHERINE THOMAS—3756 Ellis Avenue.

317 Lamp, Royal Worcester.
318 Tray, Figure, "Fairy of the Moon."
319 Five O'clock Tea Set.
320 Cups and Saucers.

HELEN M. TOPPING—4425 Berkley Avenue.

321 Jardiniere.

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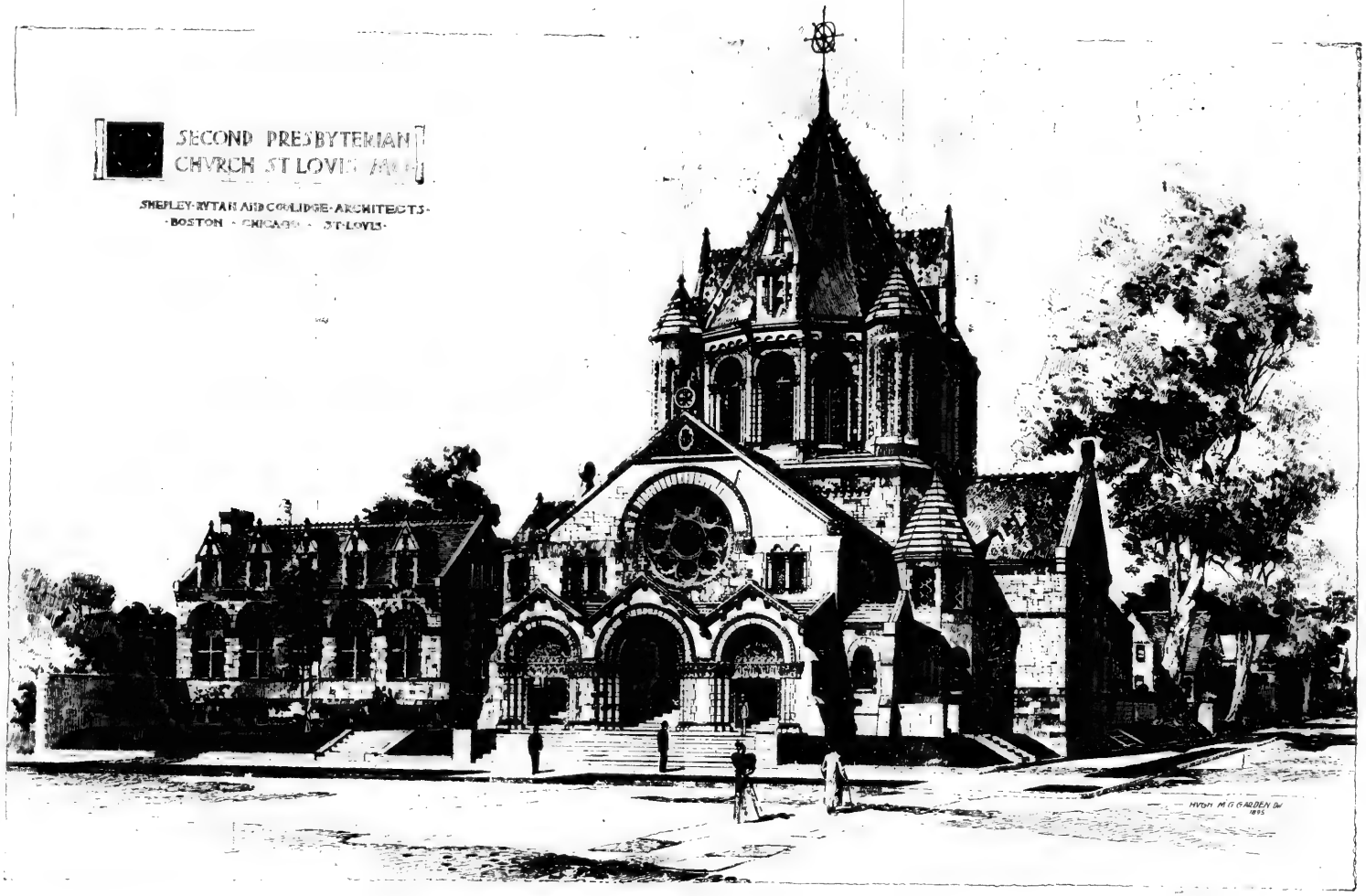
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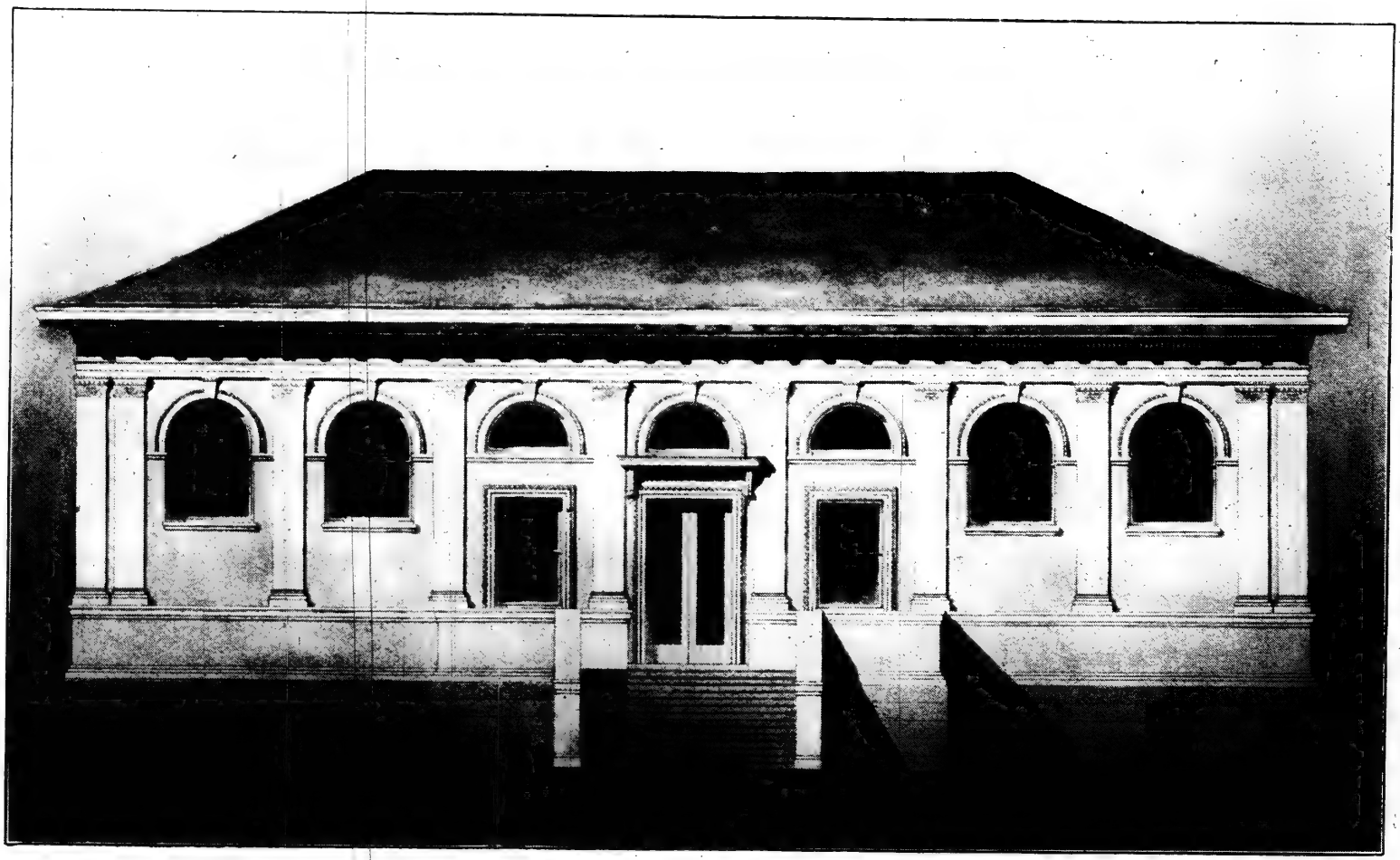
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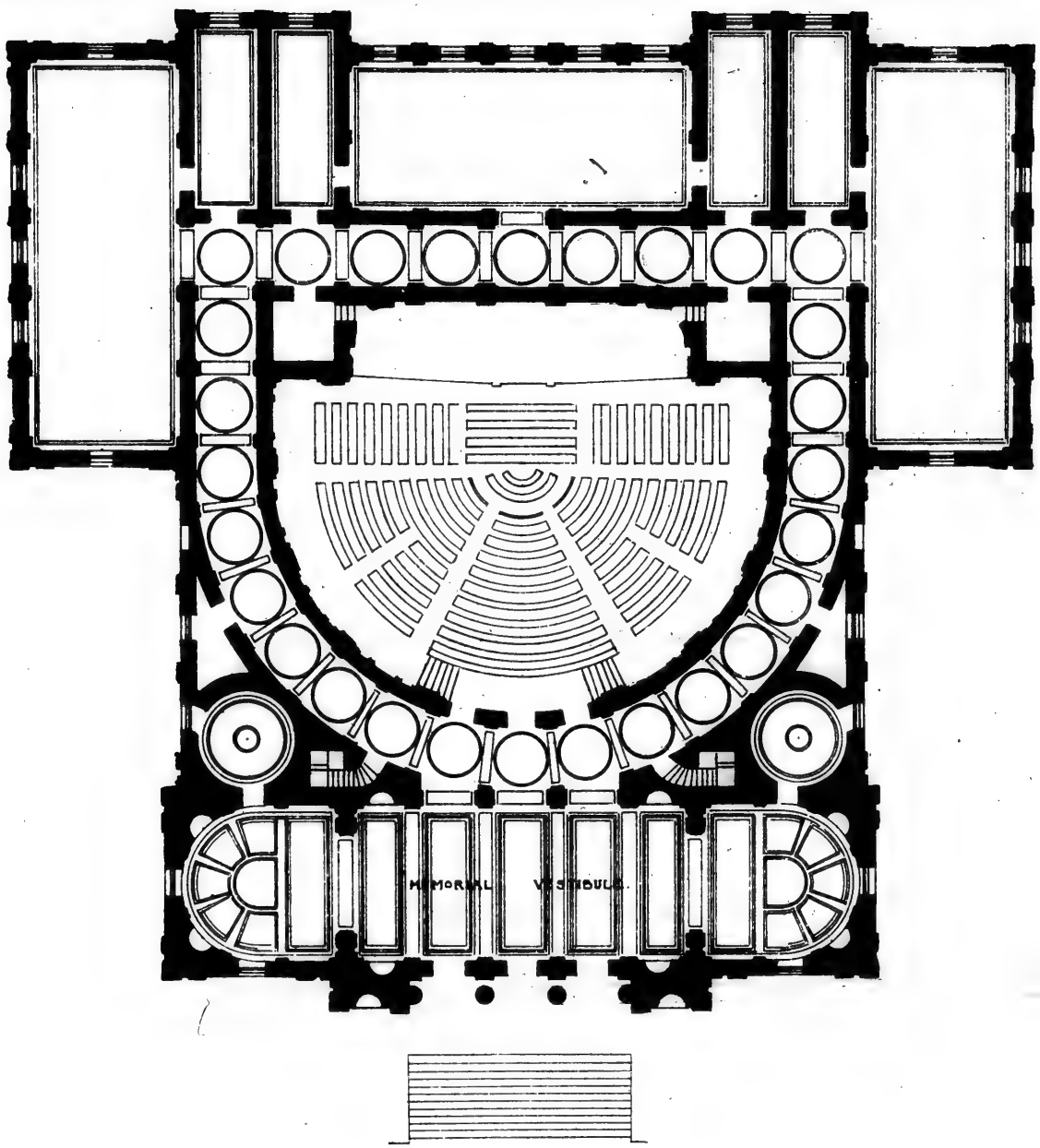
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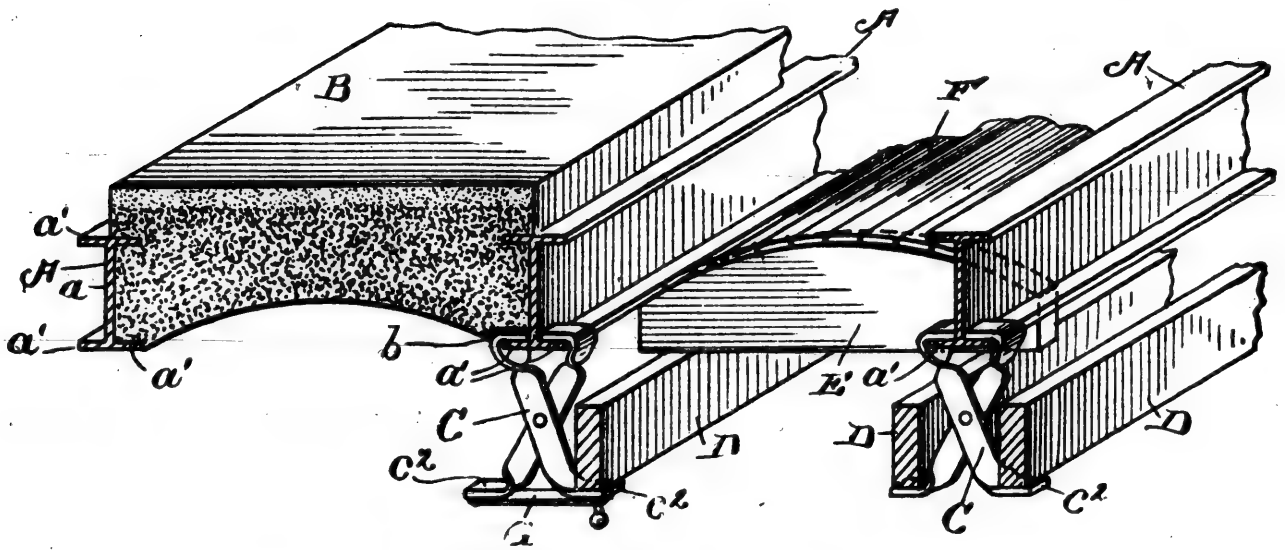
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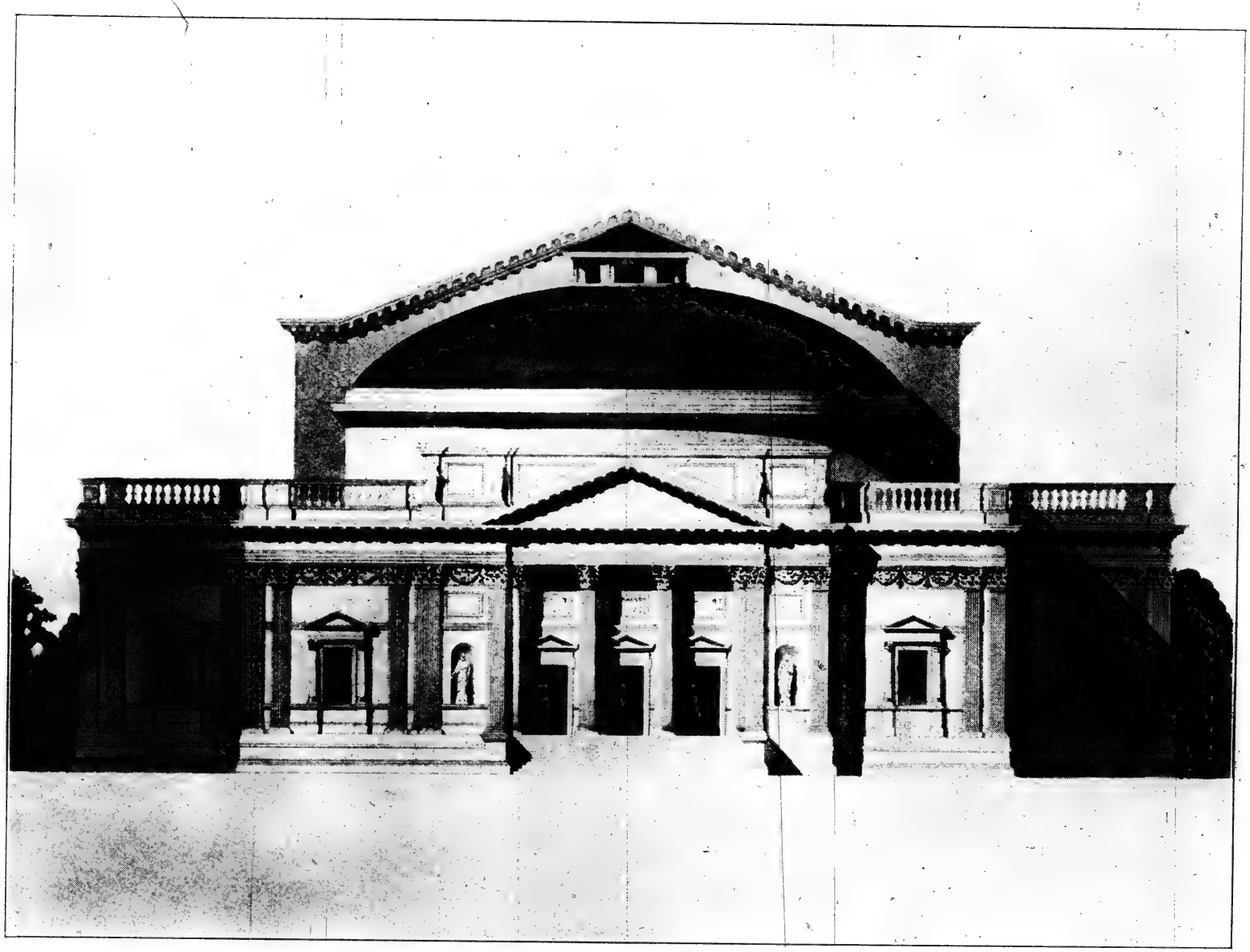
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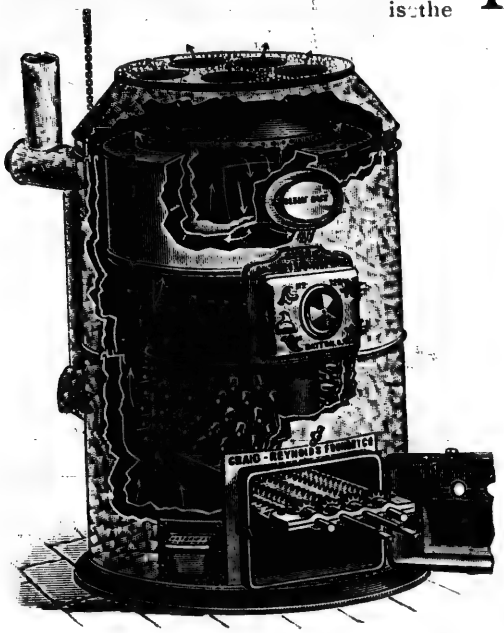
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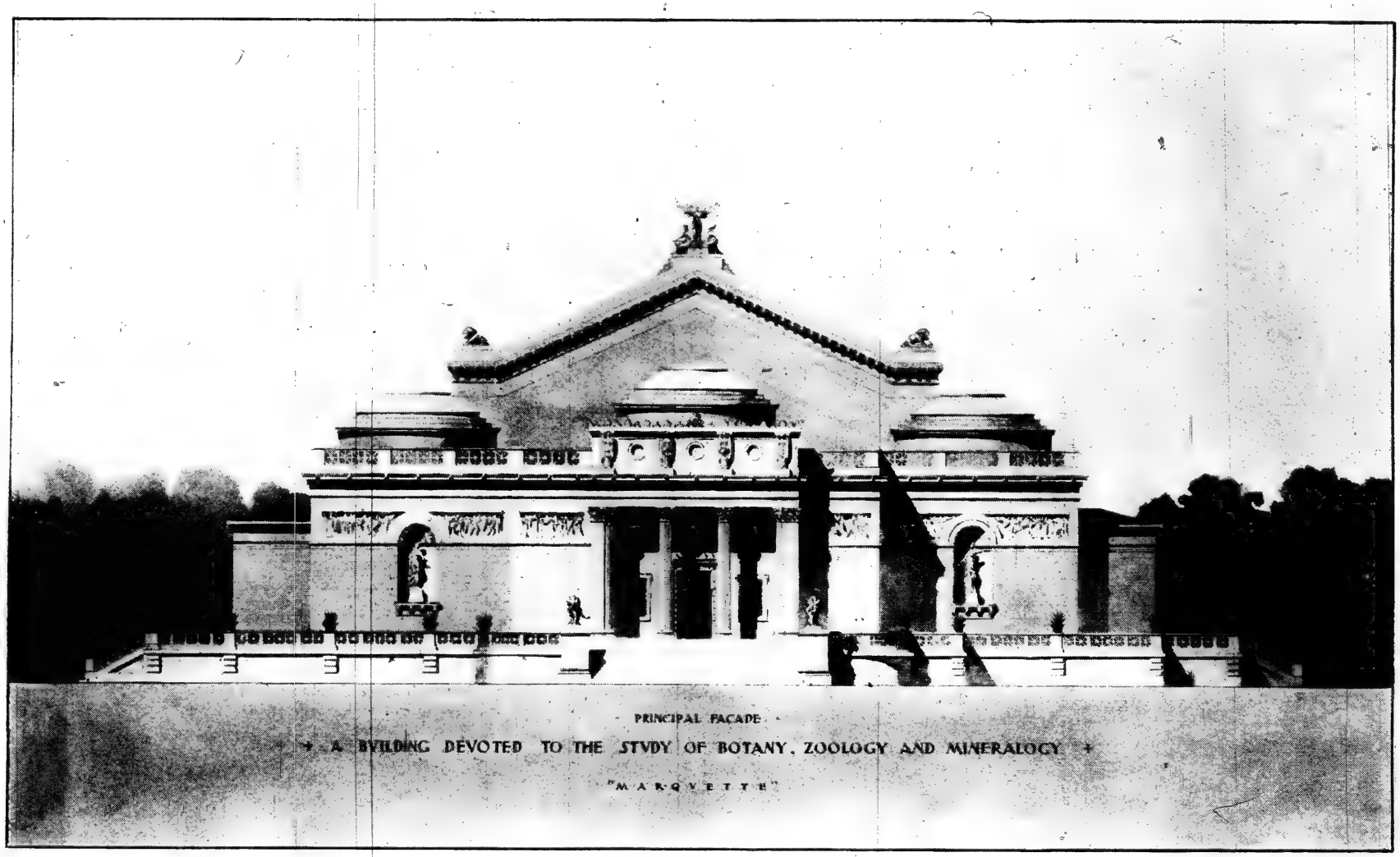
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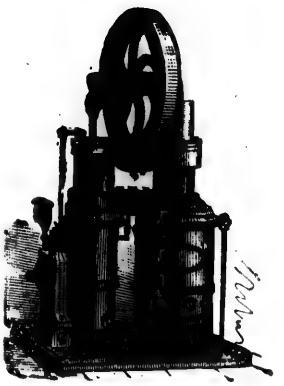
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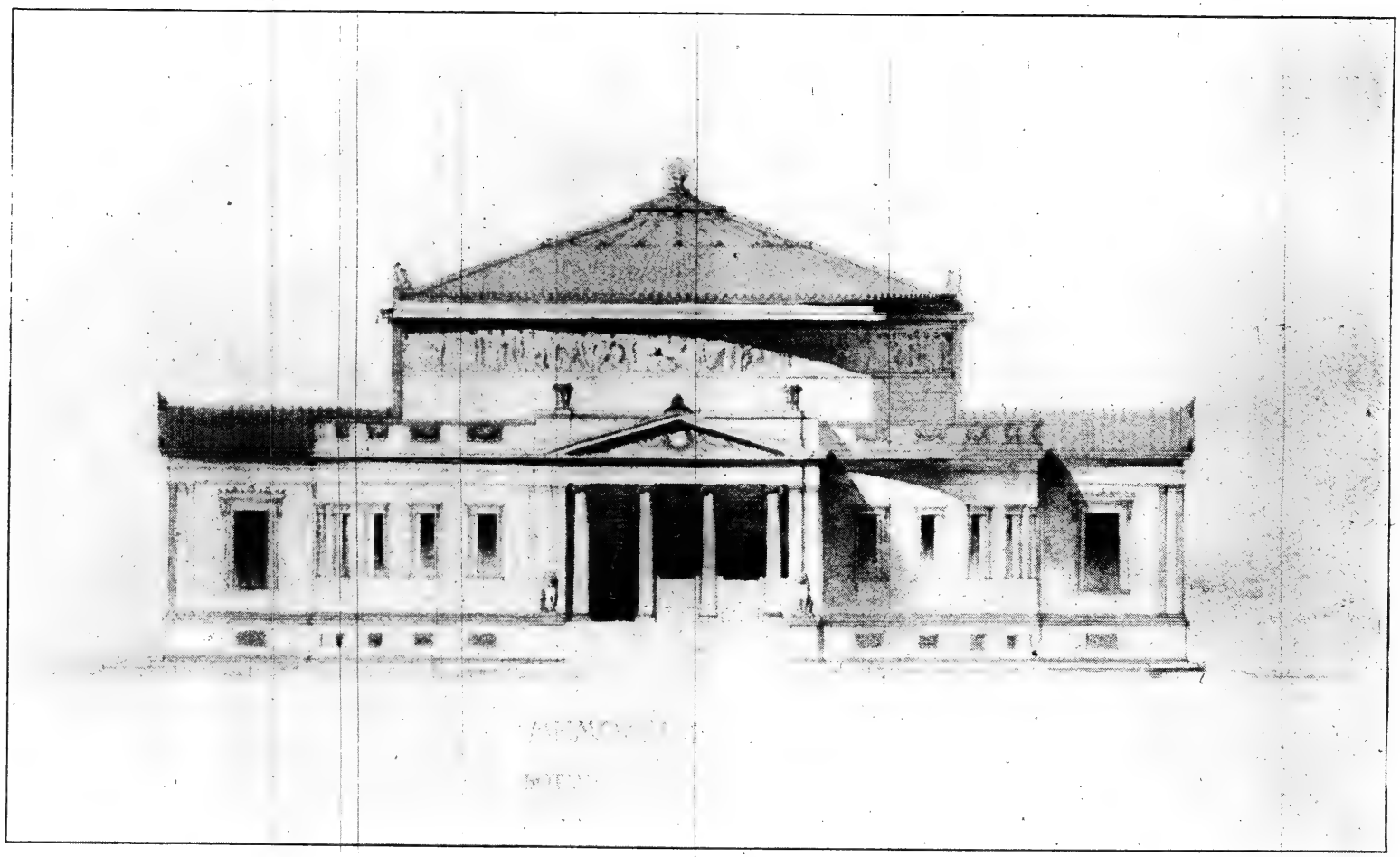
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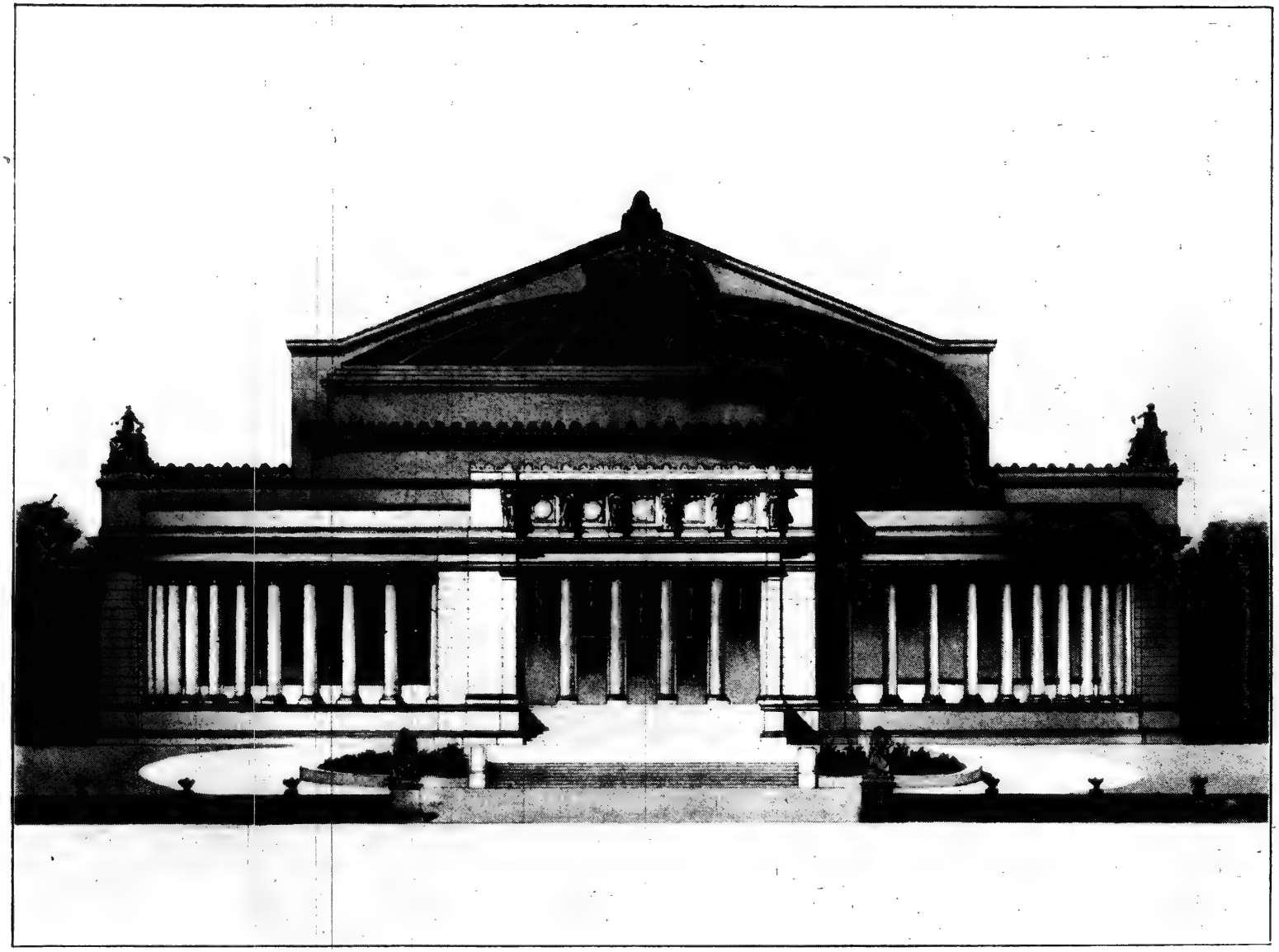
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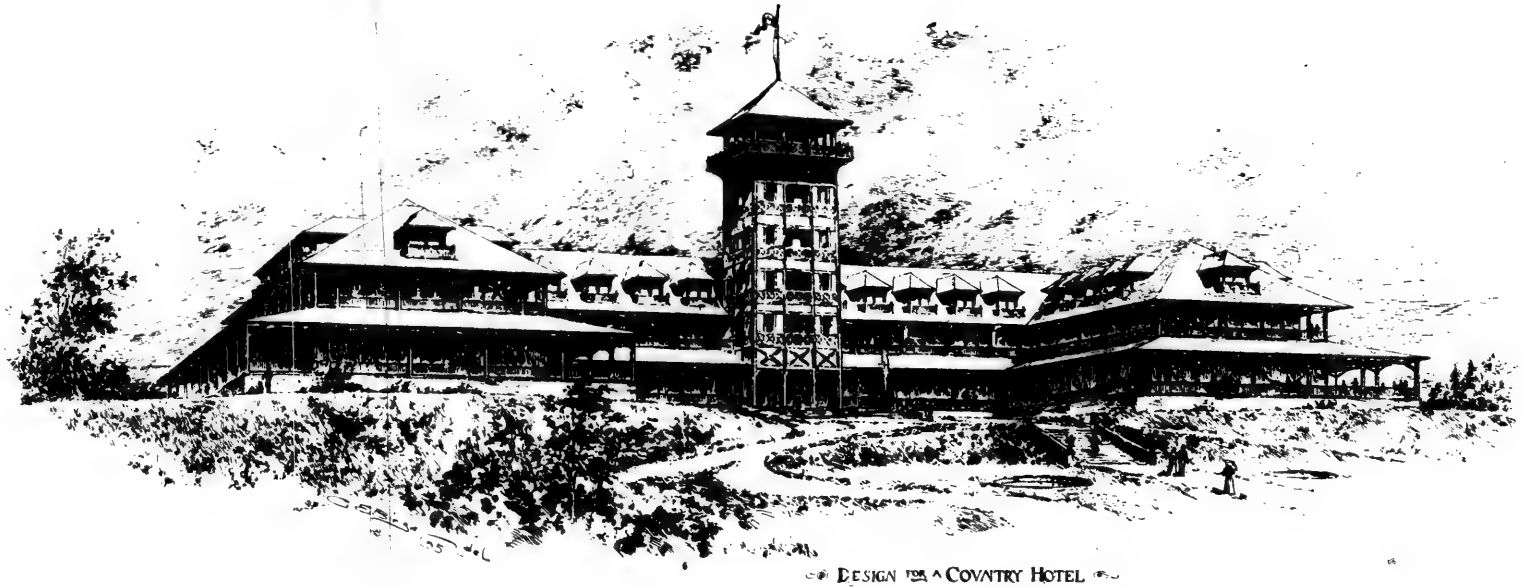
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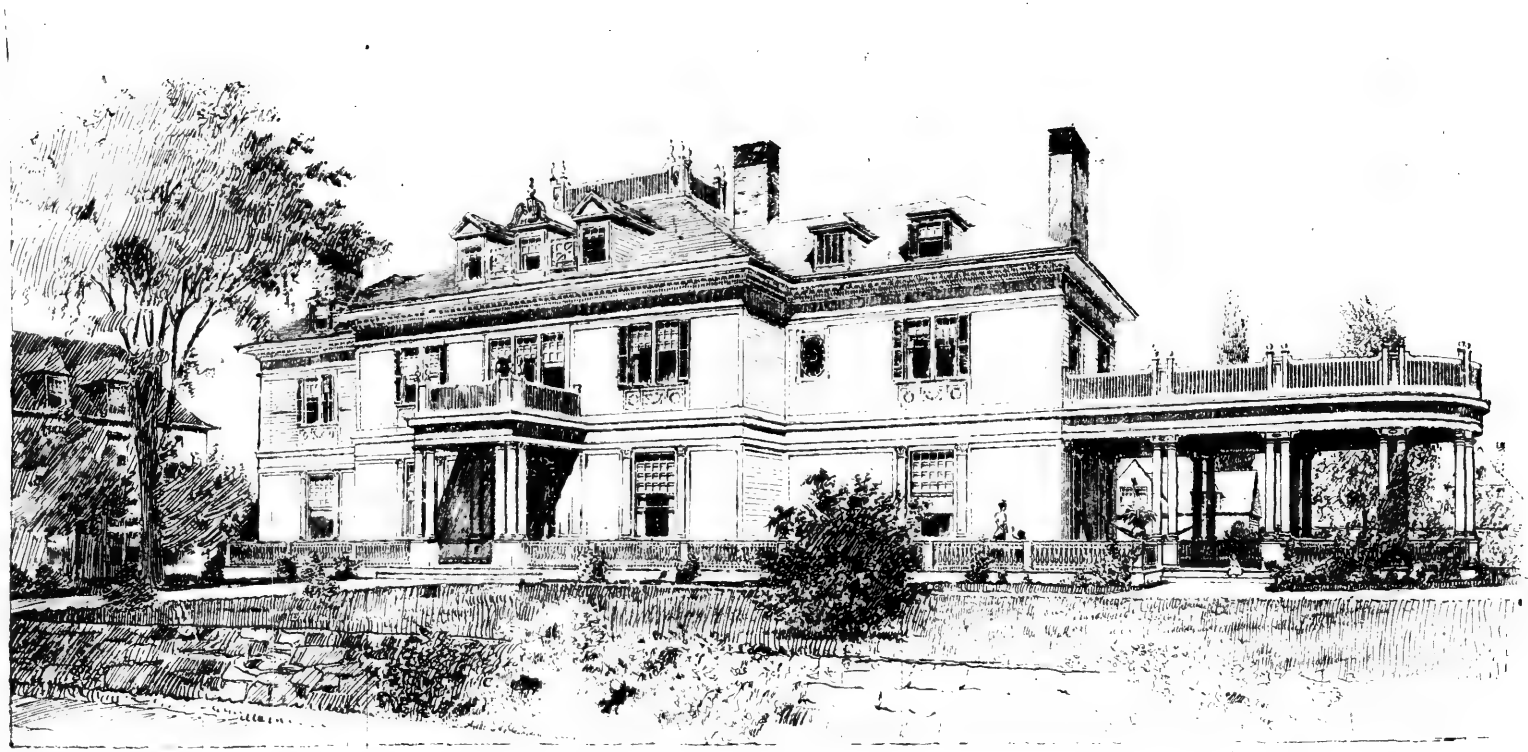
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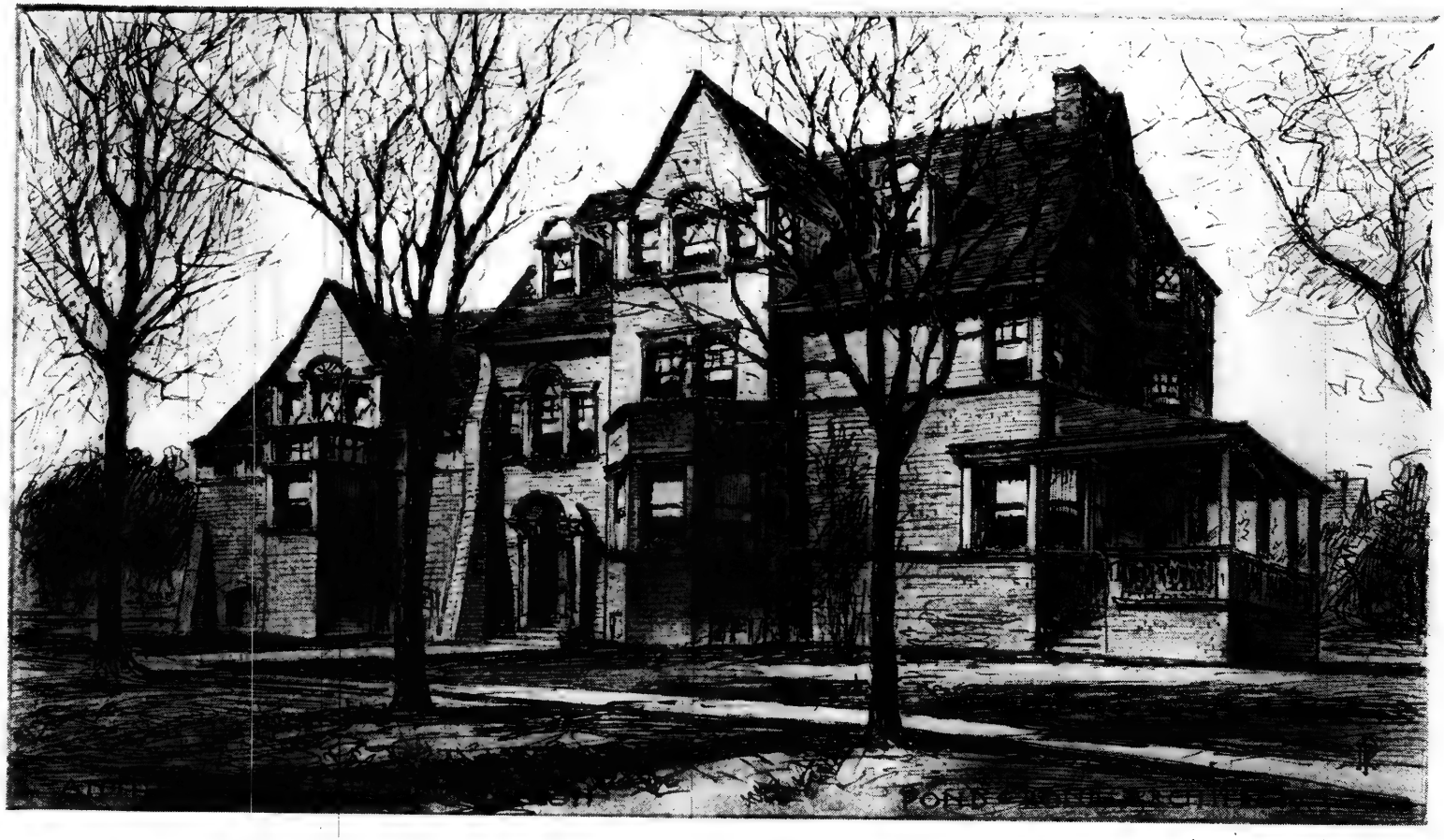
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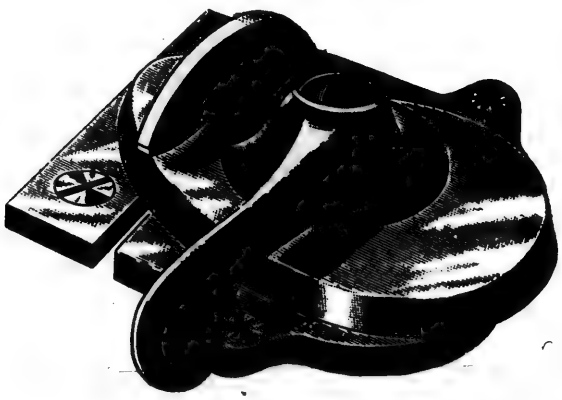
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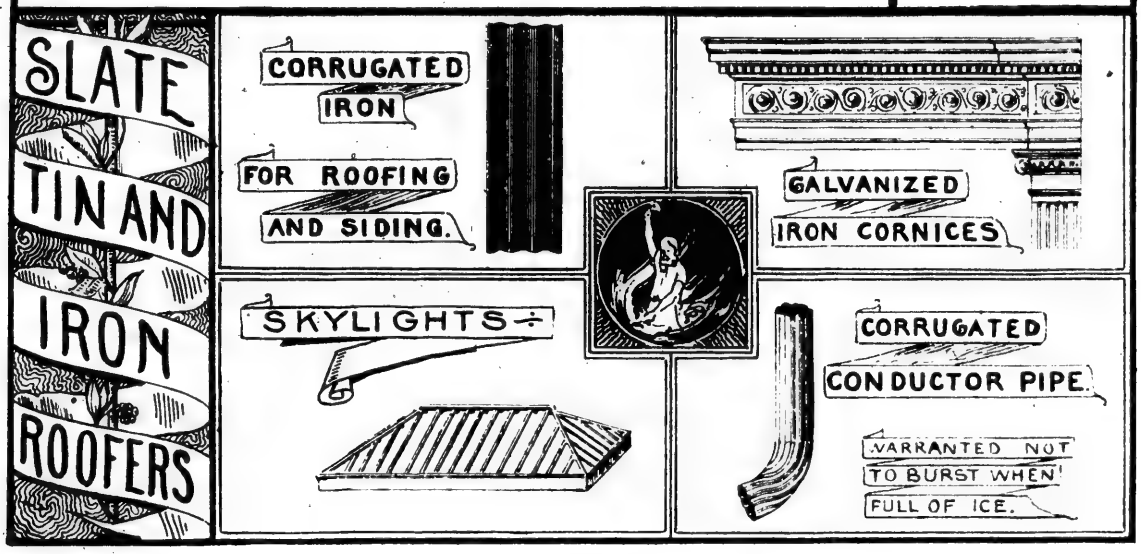
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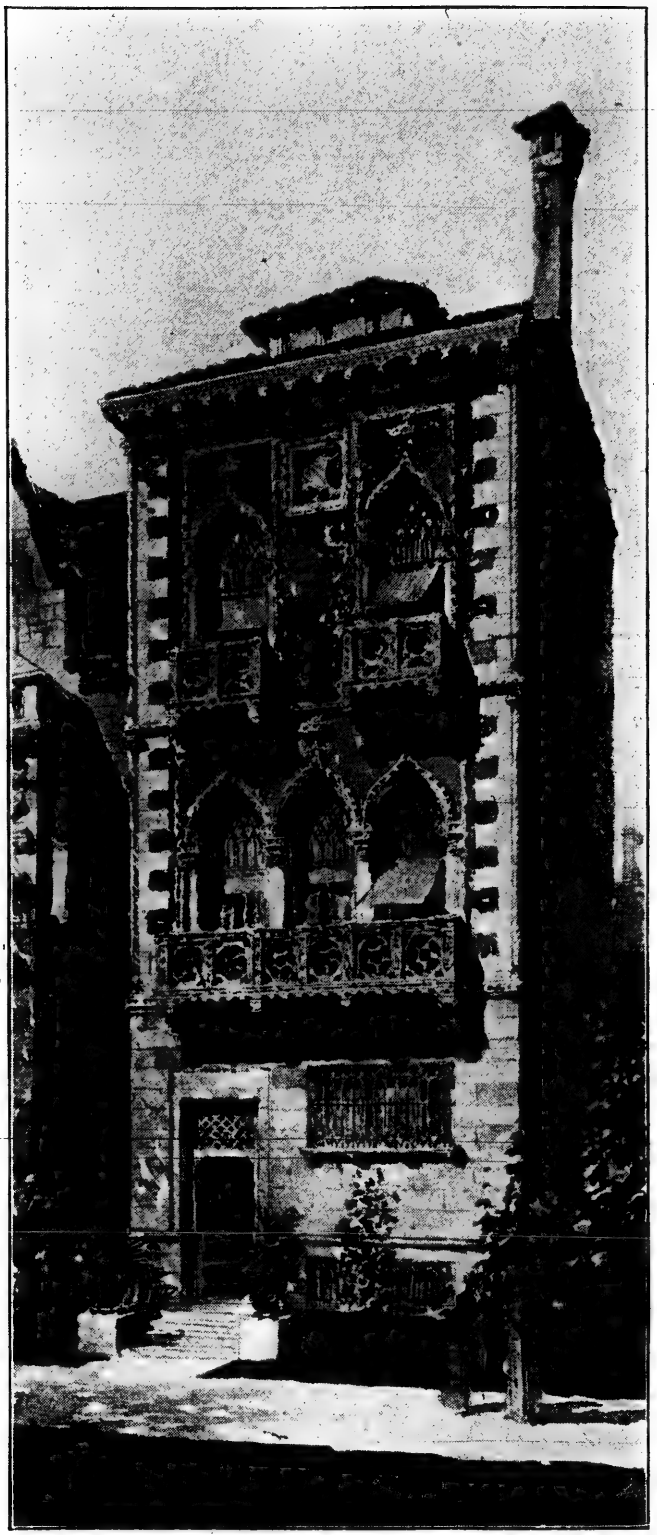
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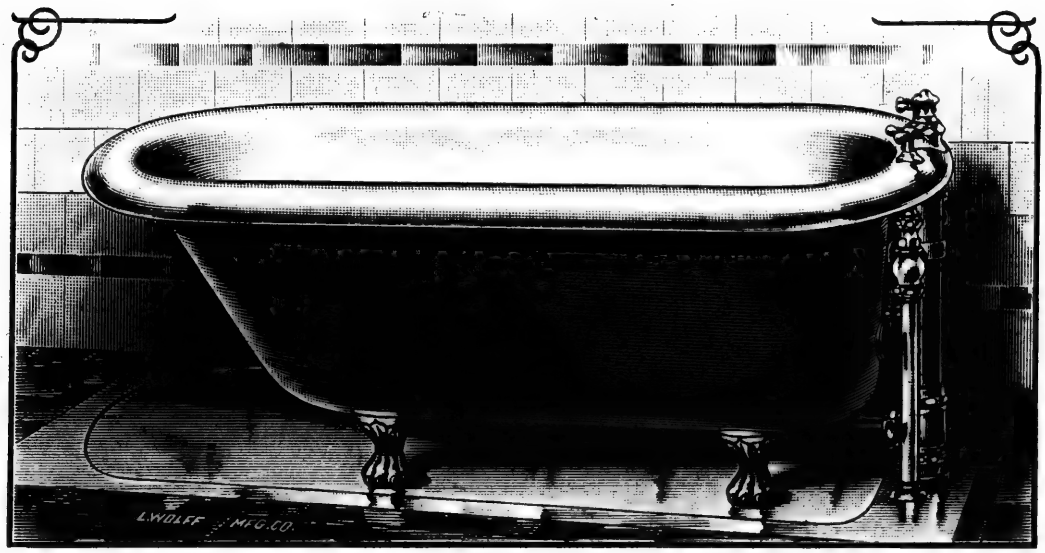


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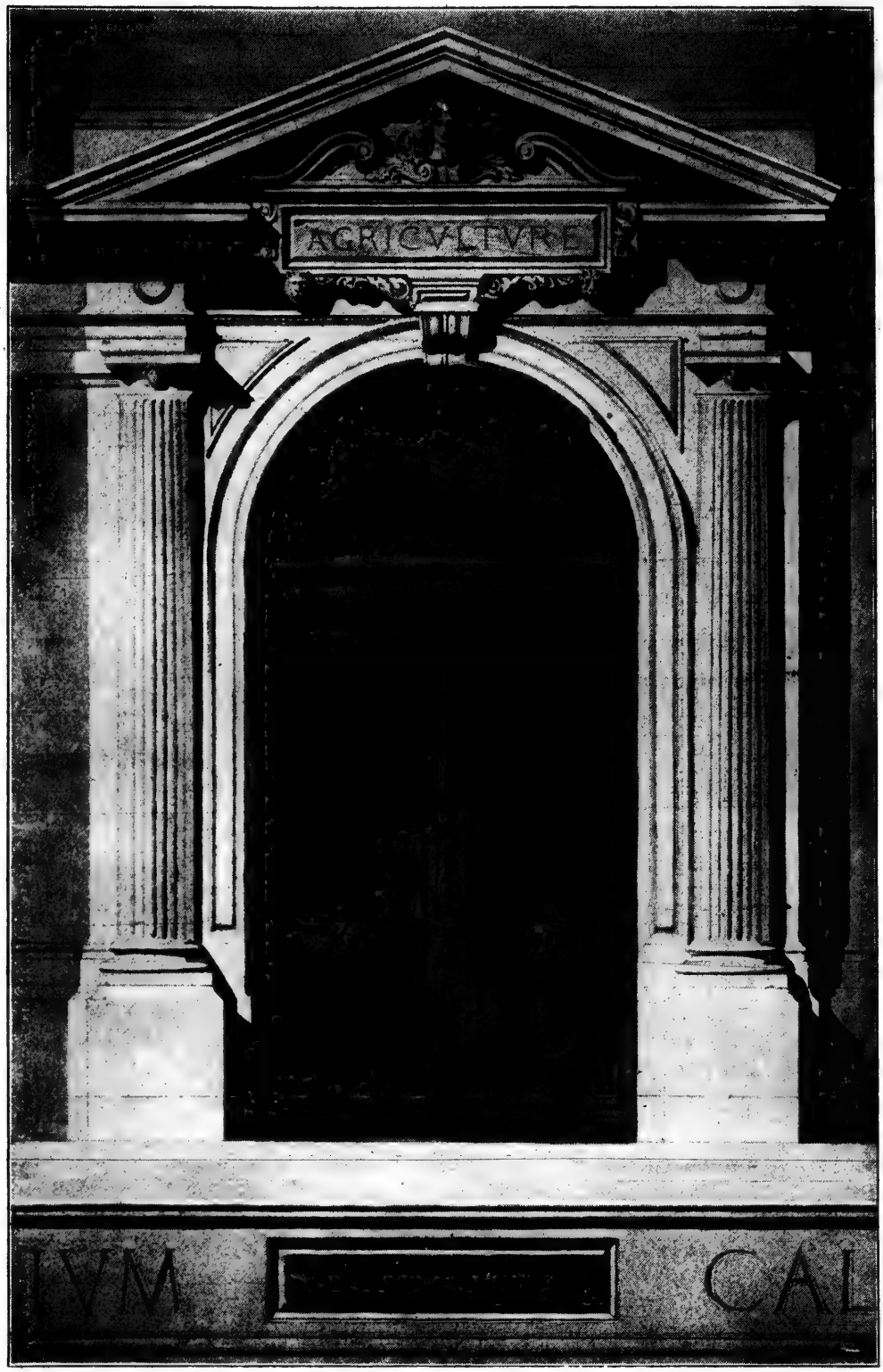
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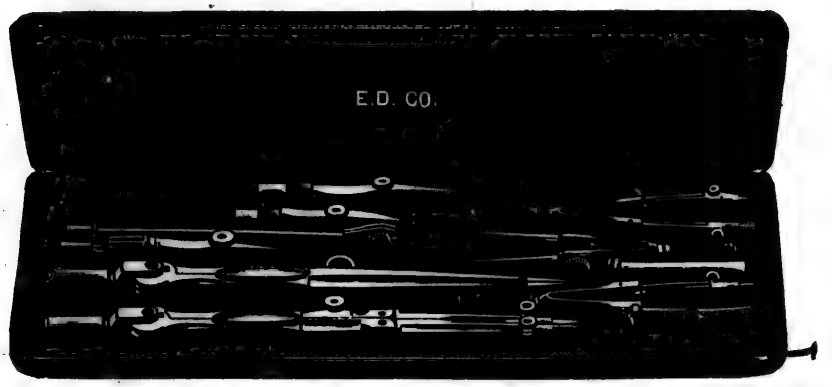
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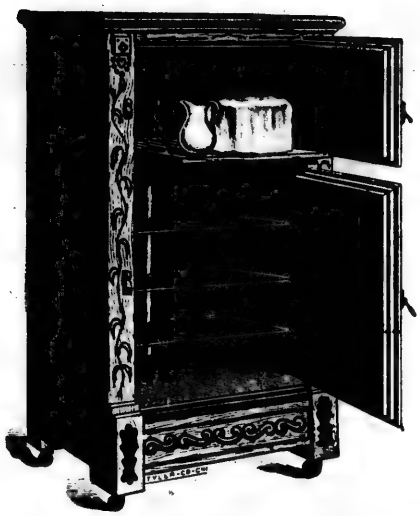
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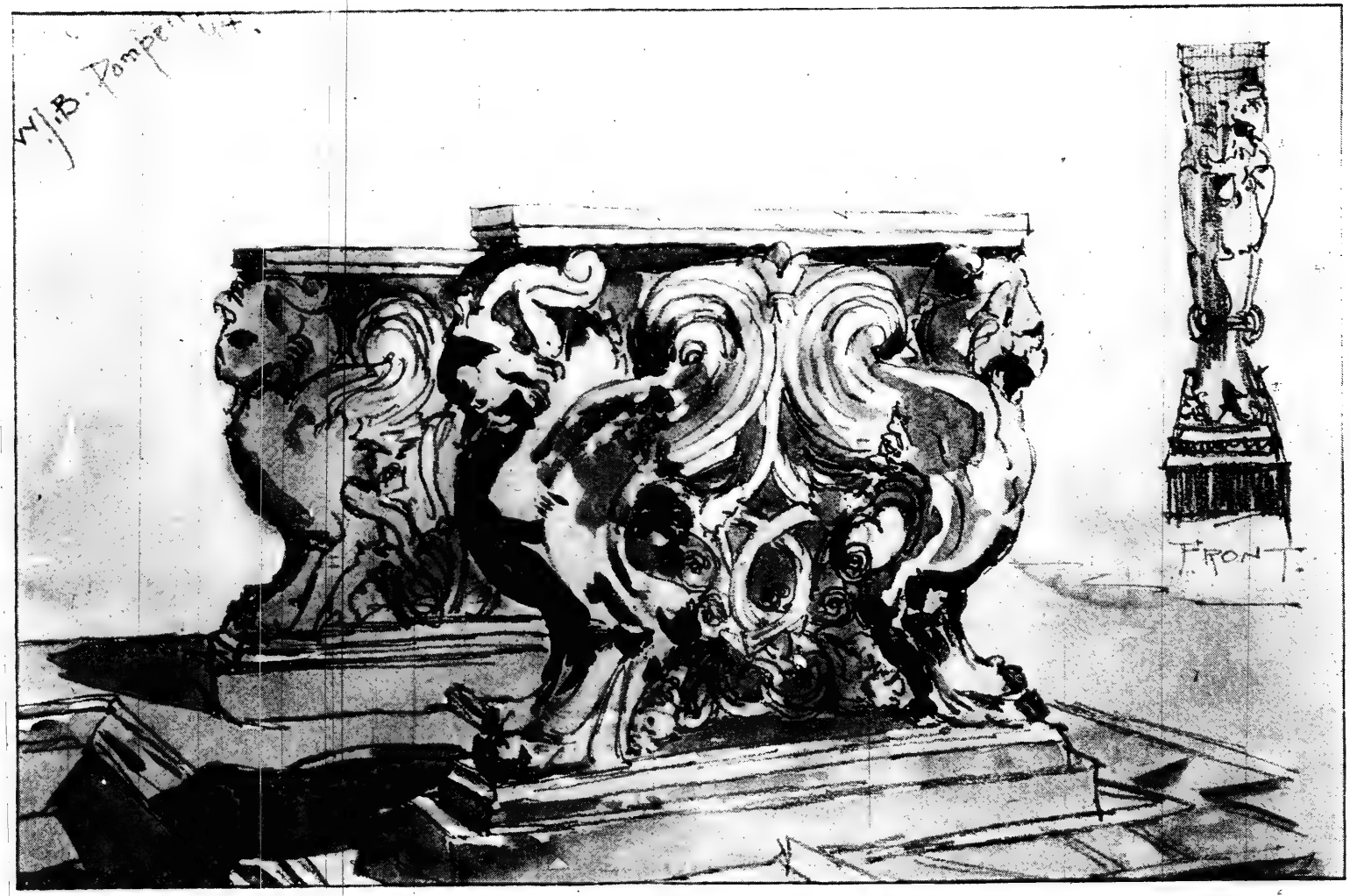
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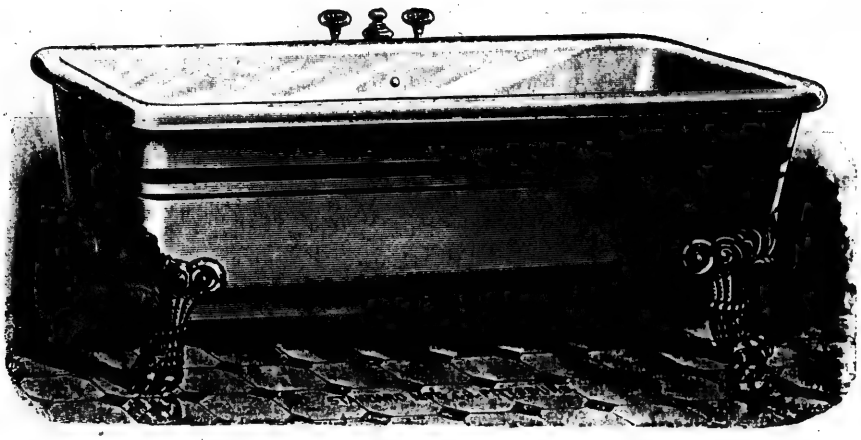
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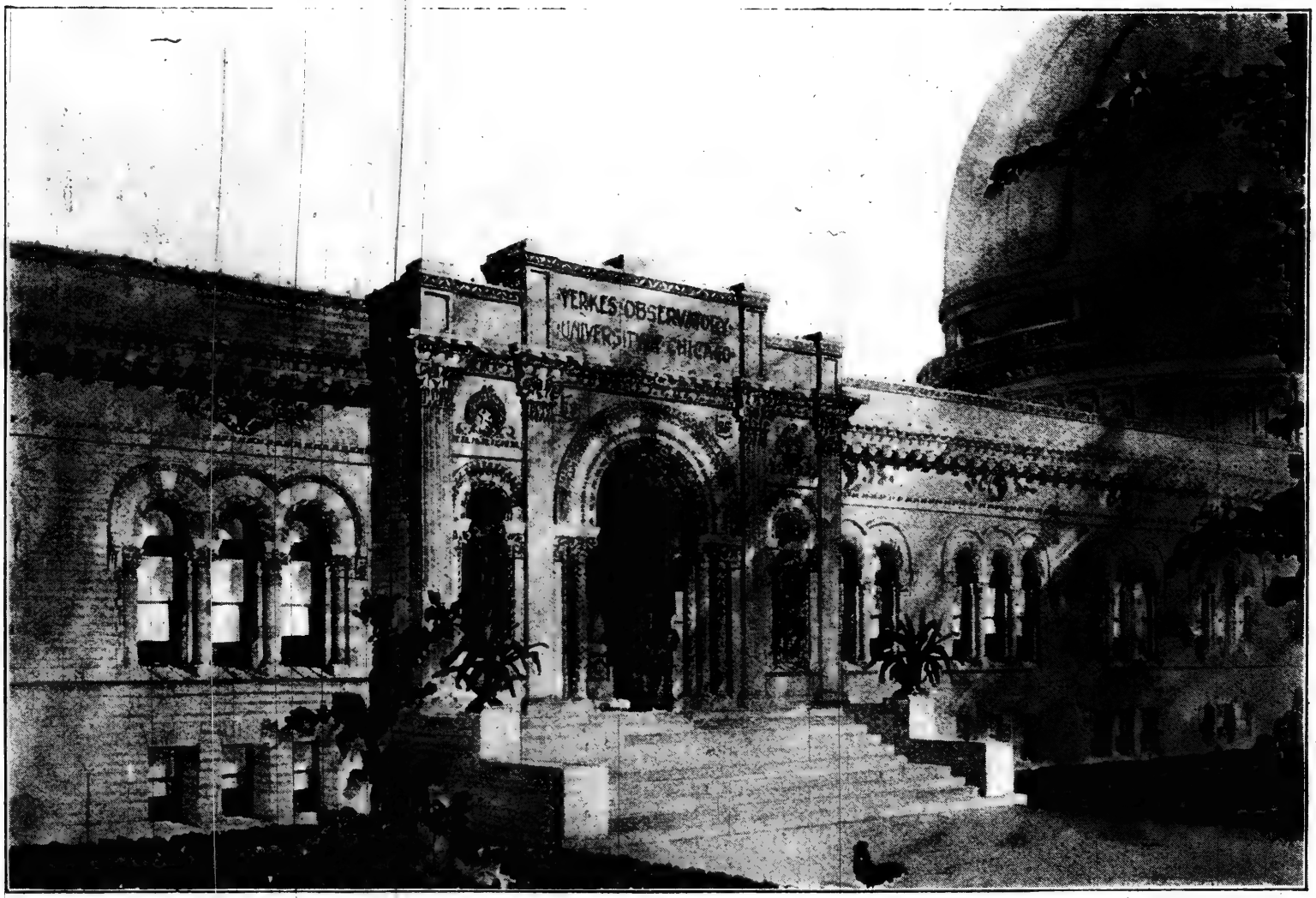
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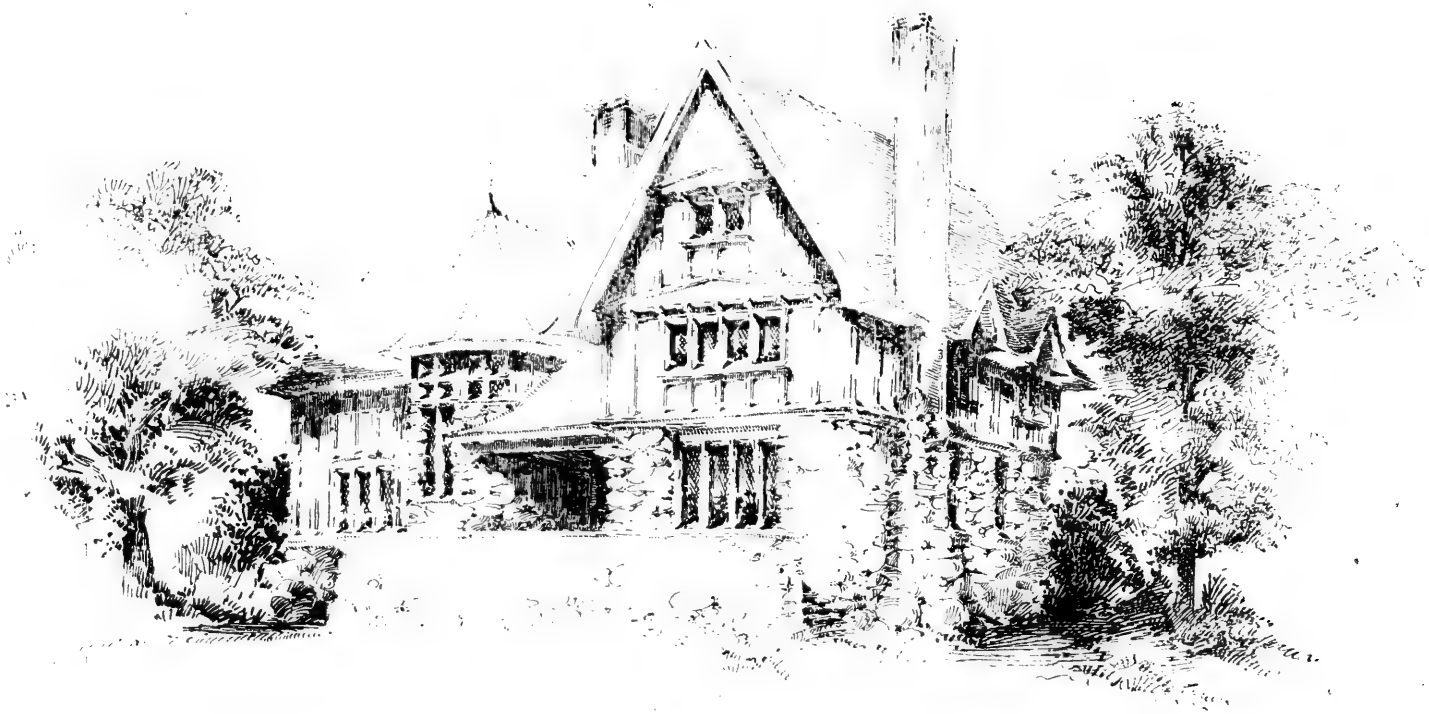
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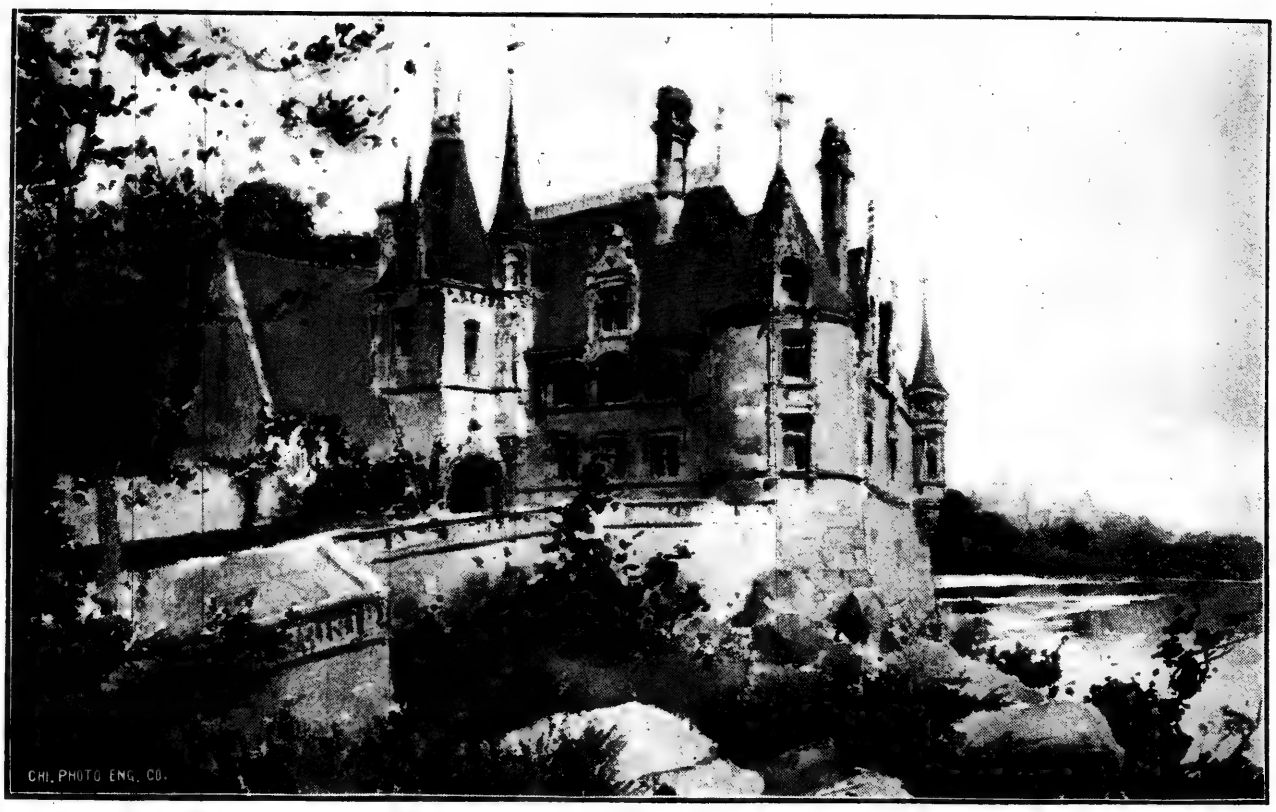
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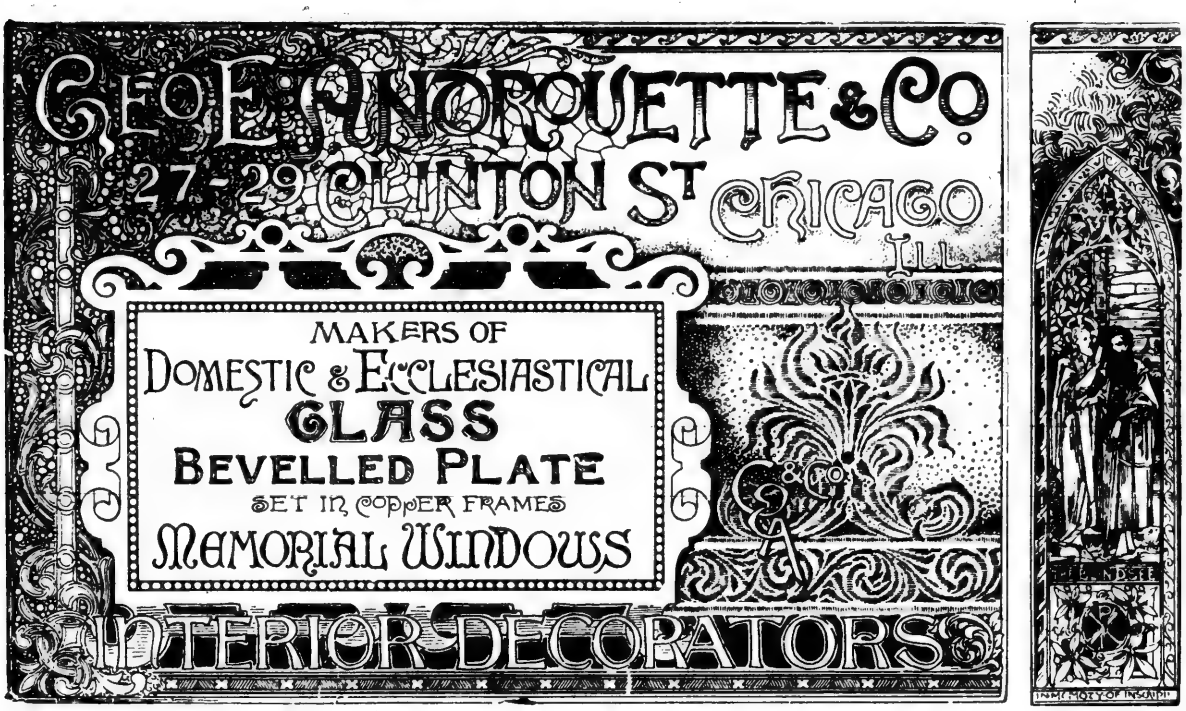
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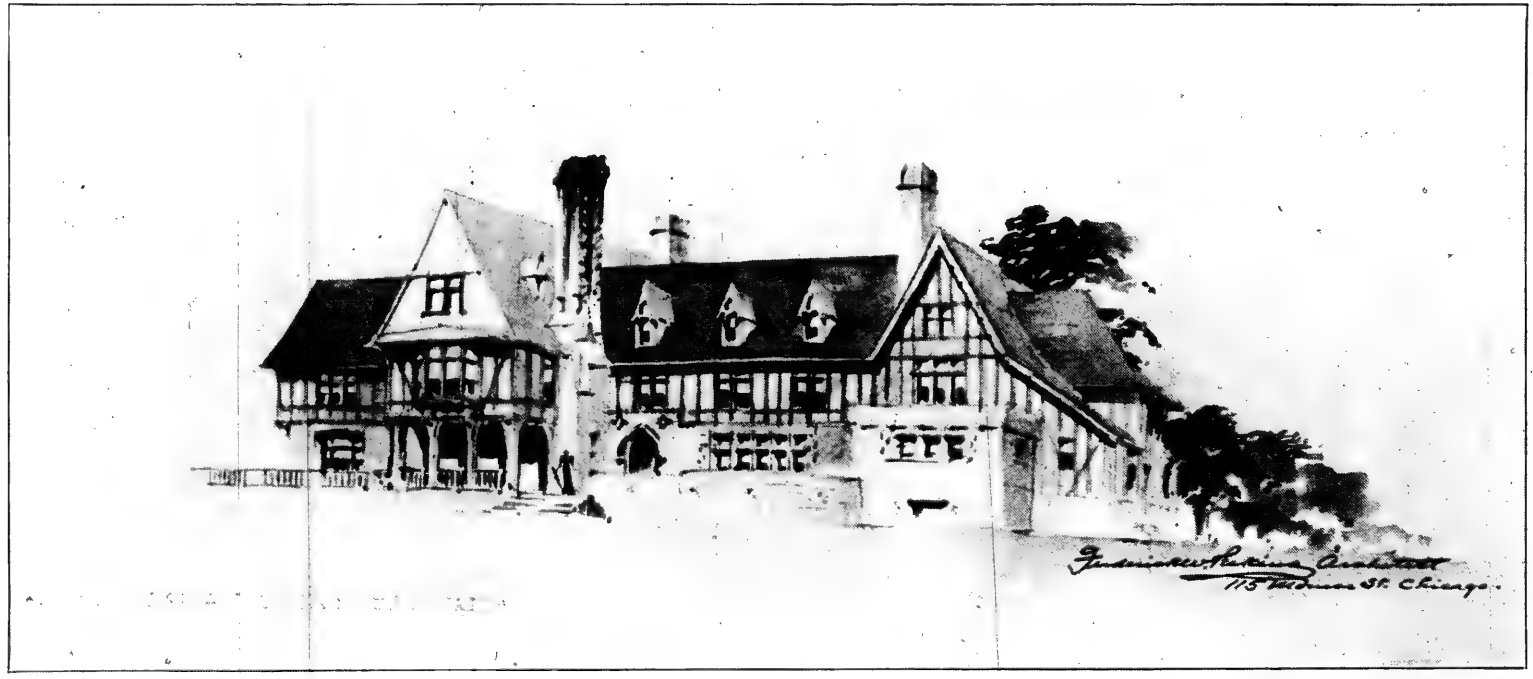
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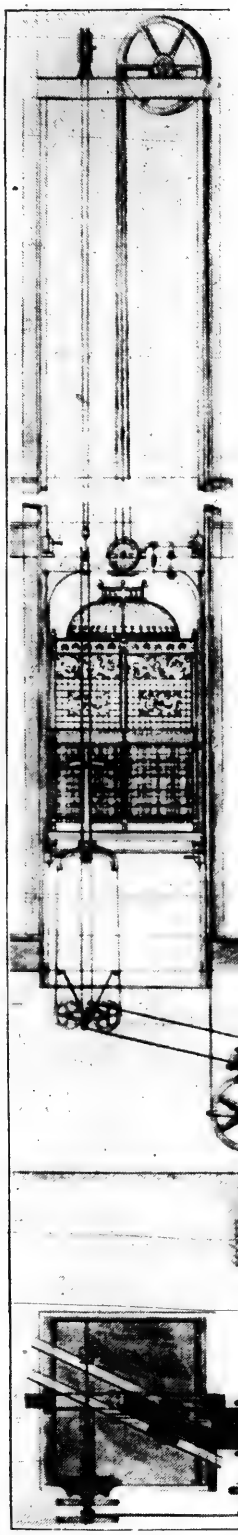
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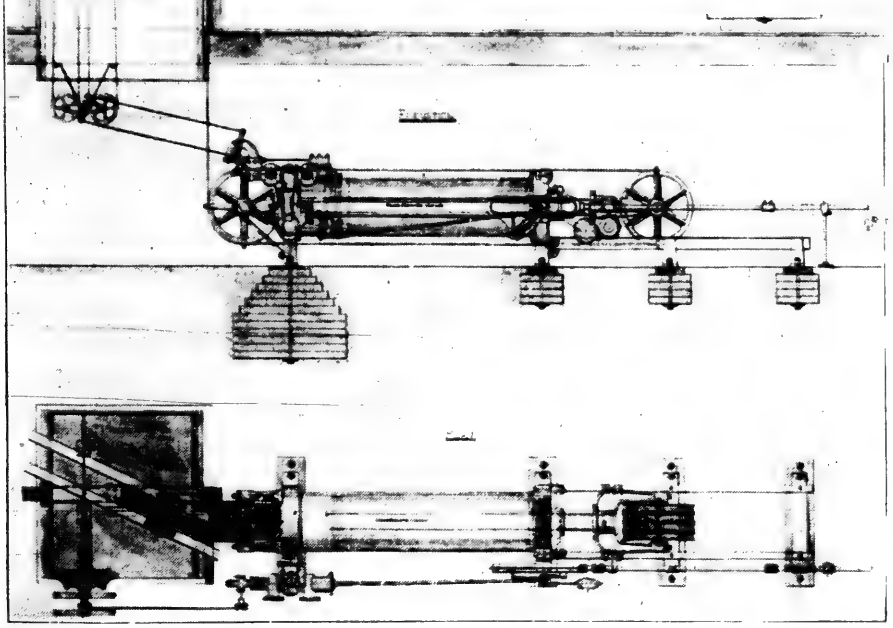
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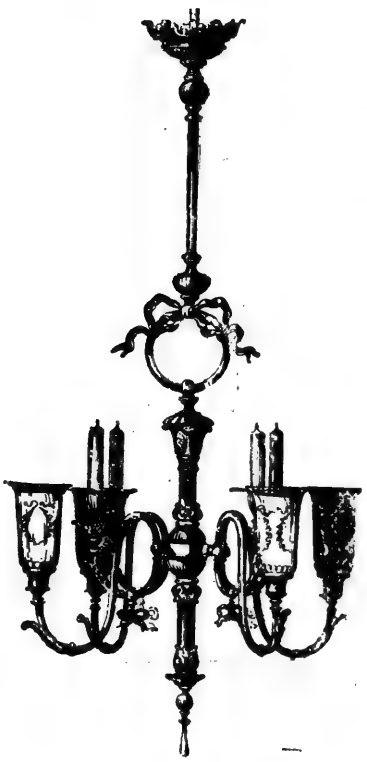
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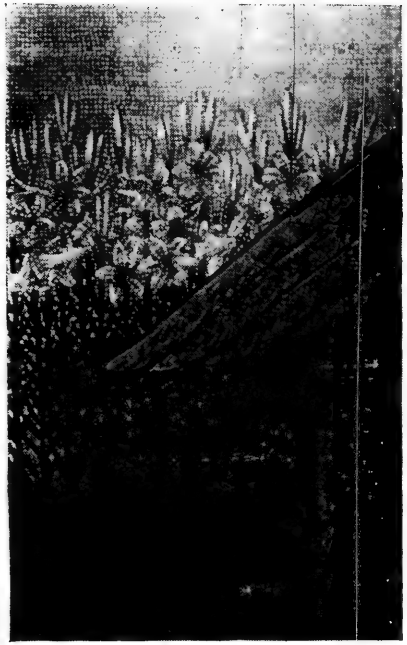
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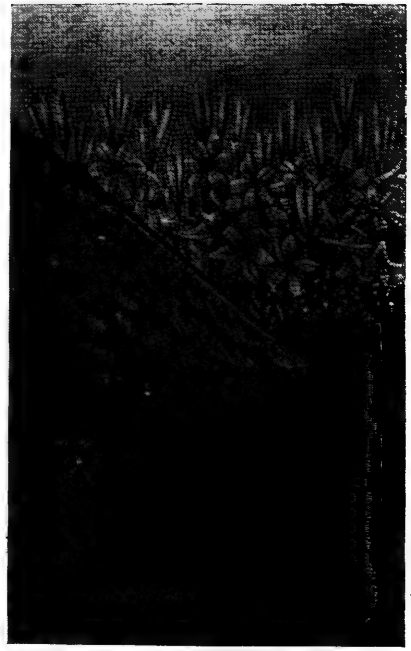
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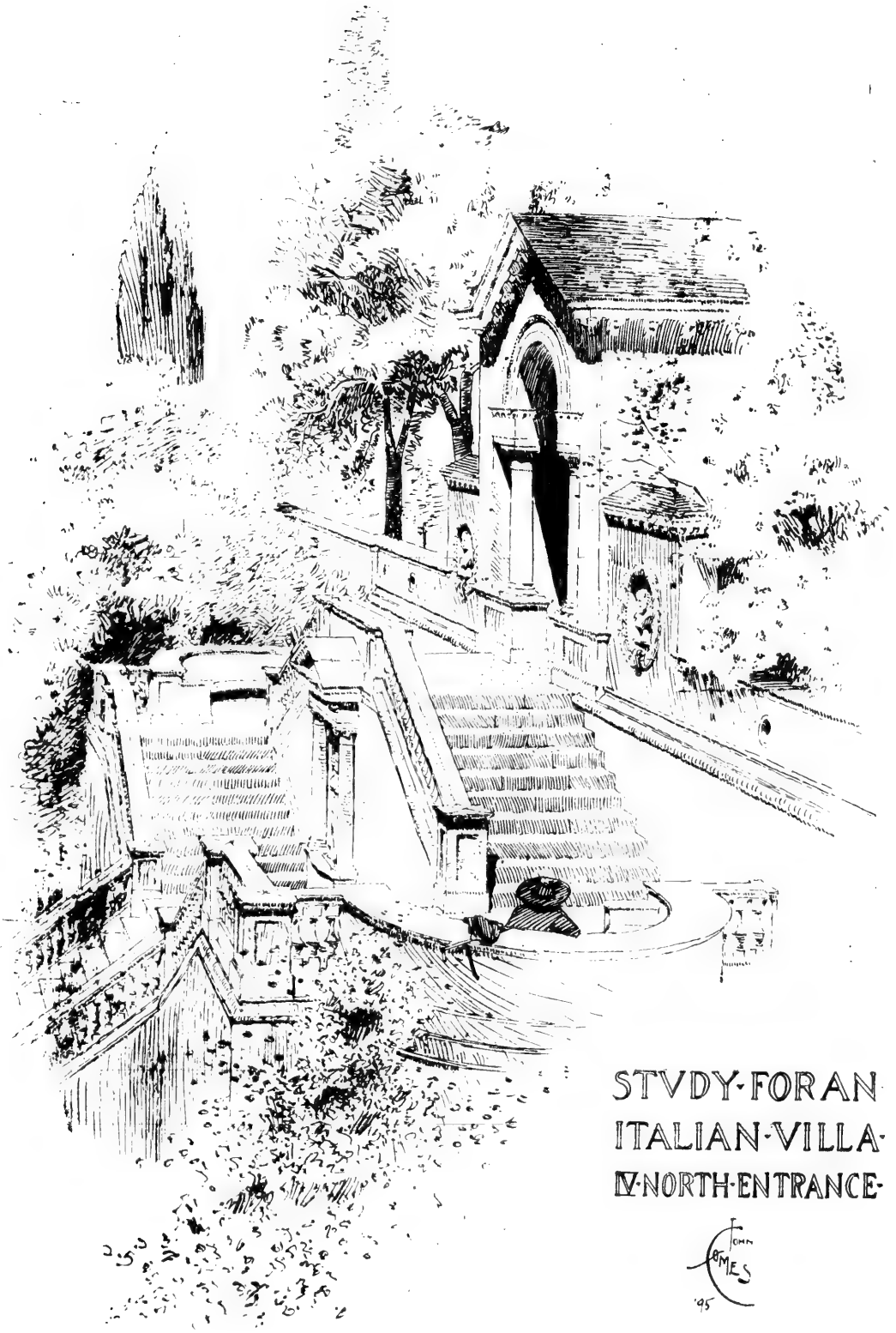
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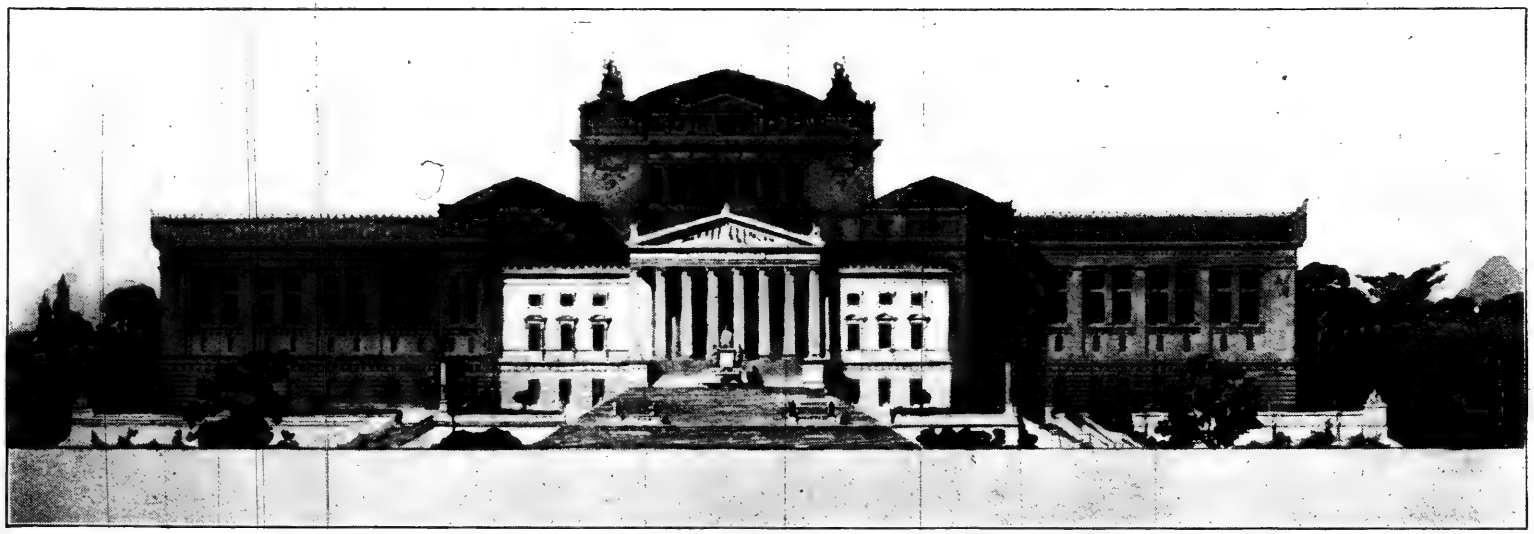
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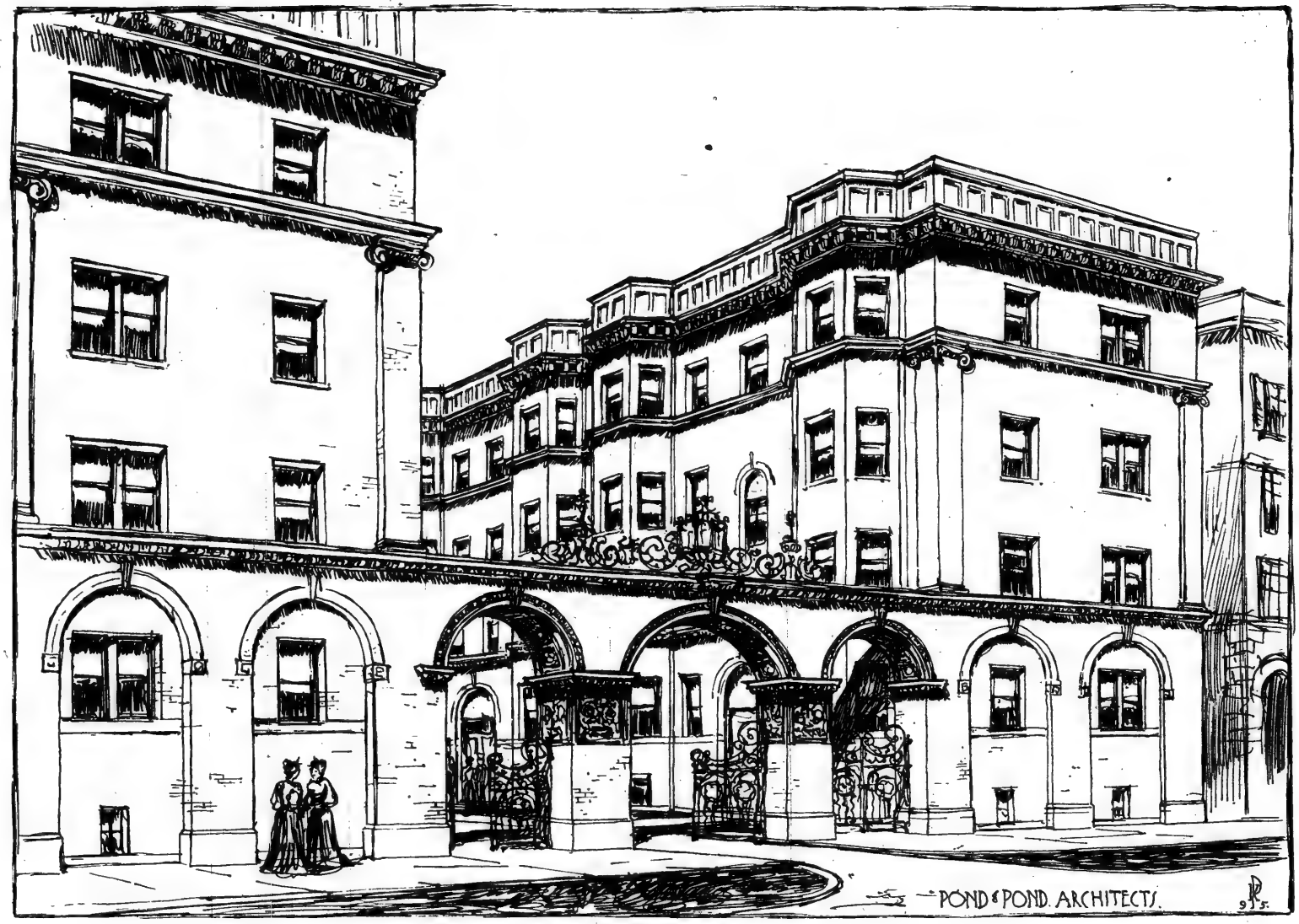
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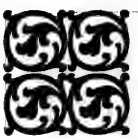
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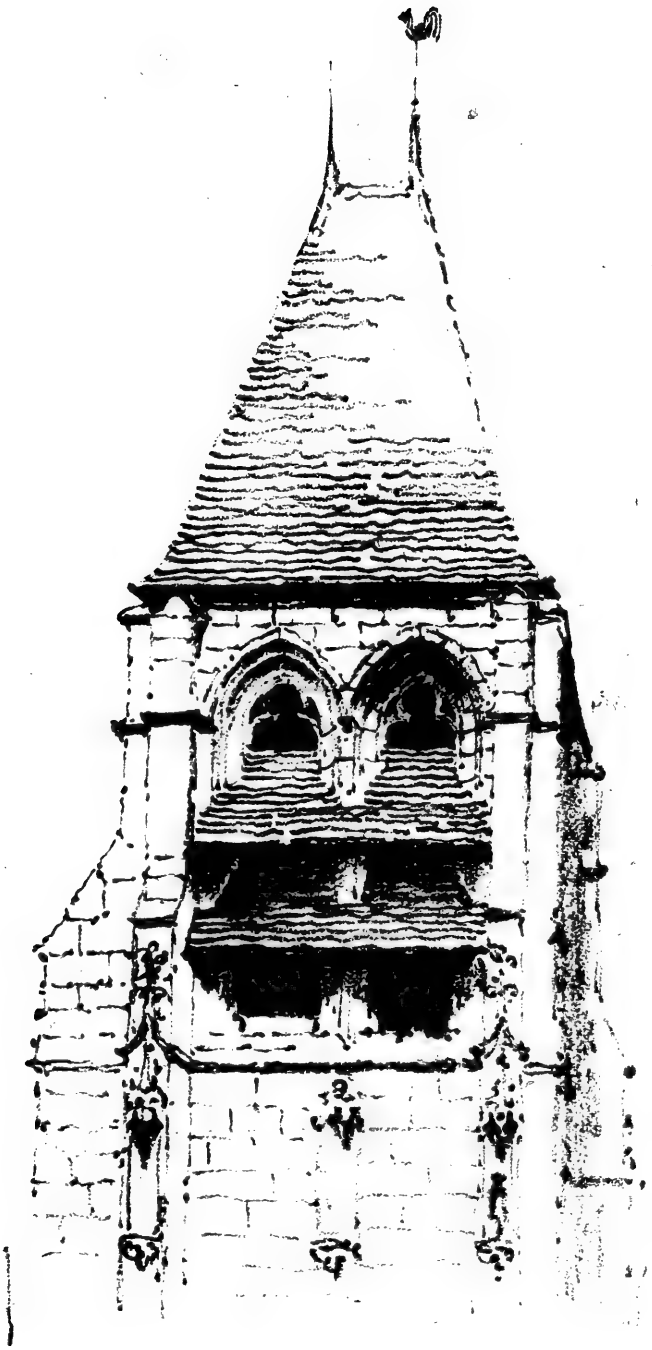
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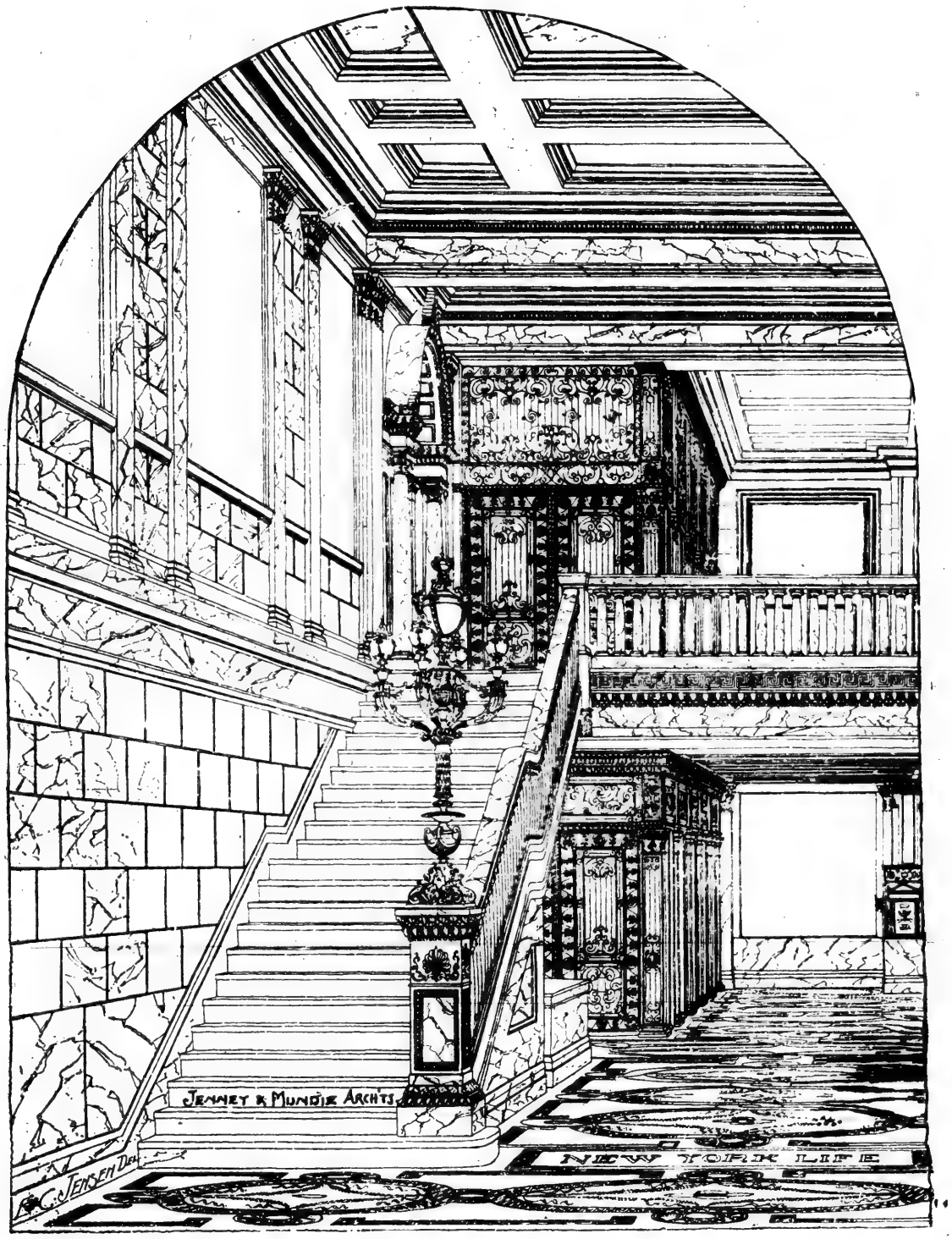
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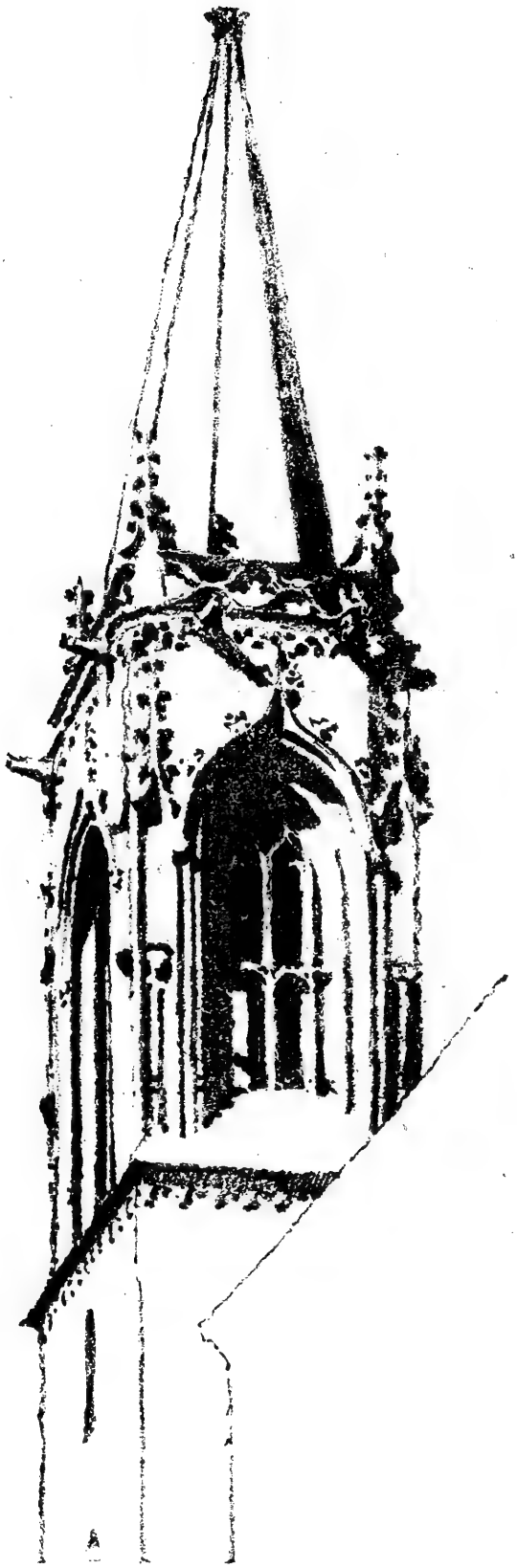
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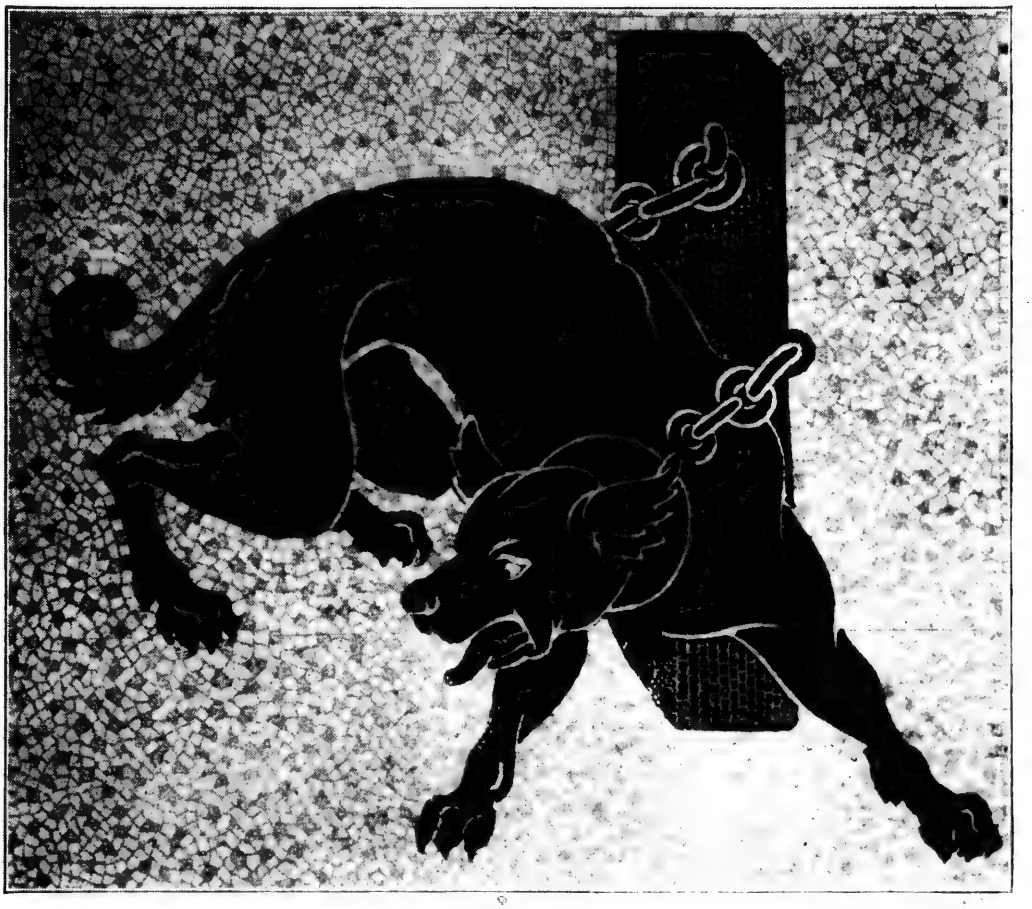
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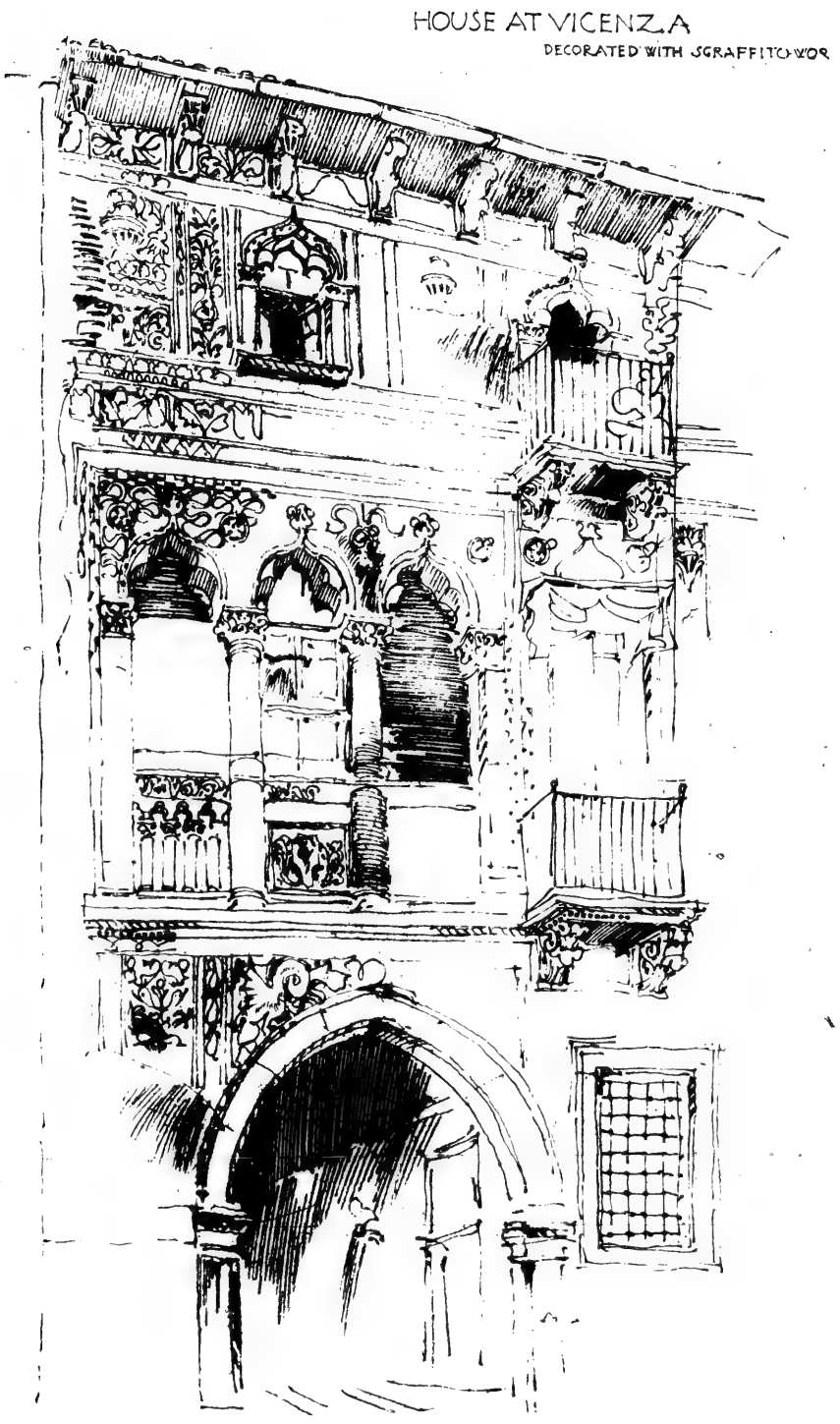


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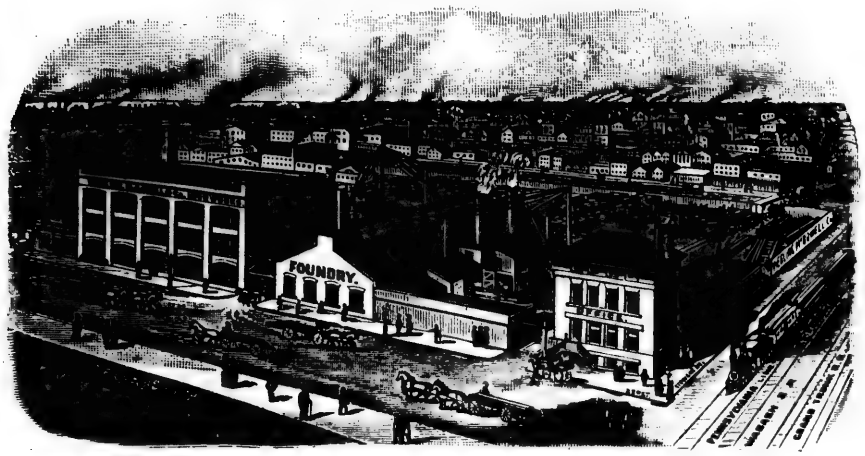


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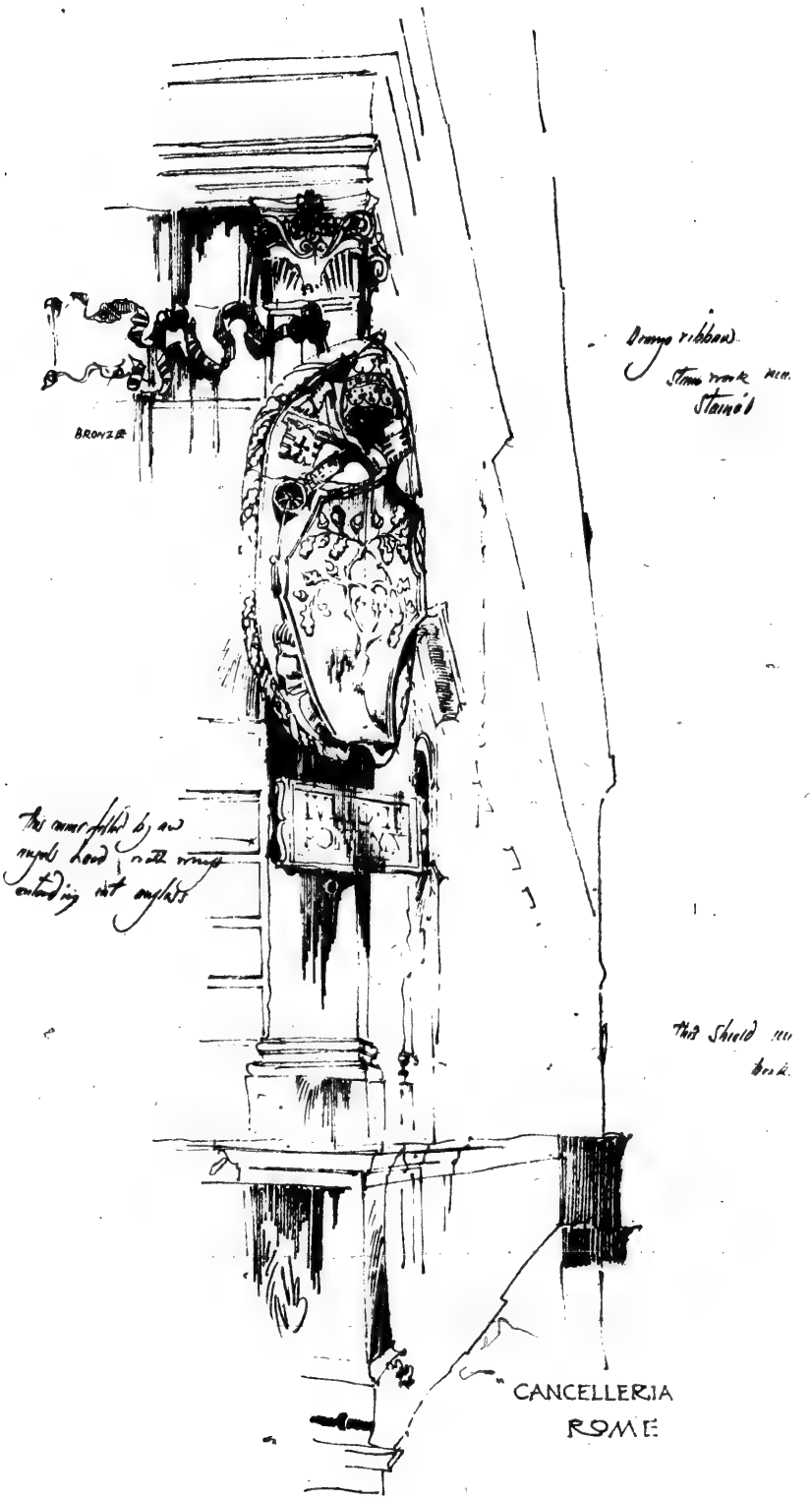
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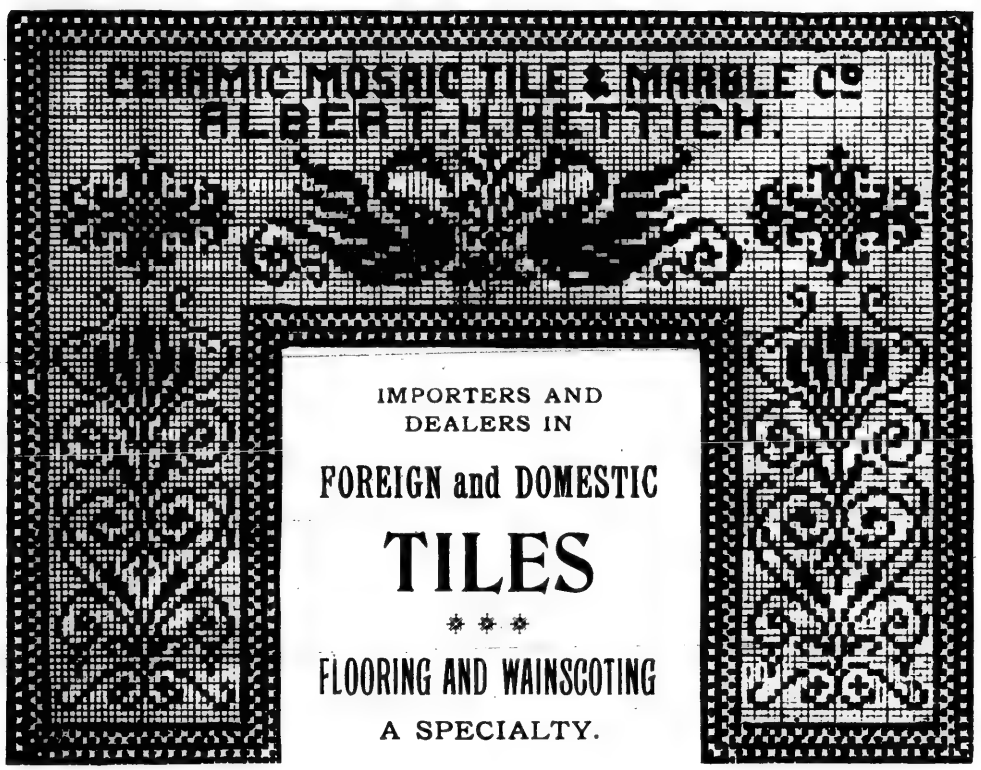
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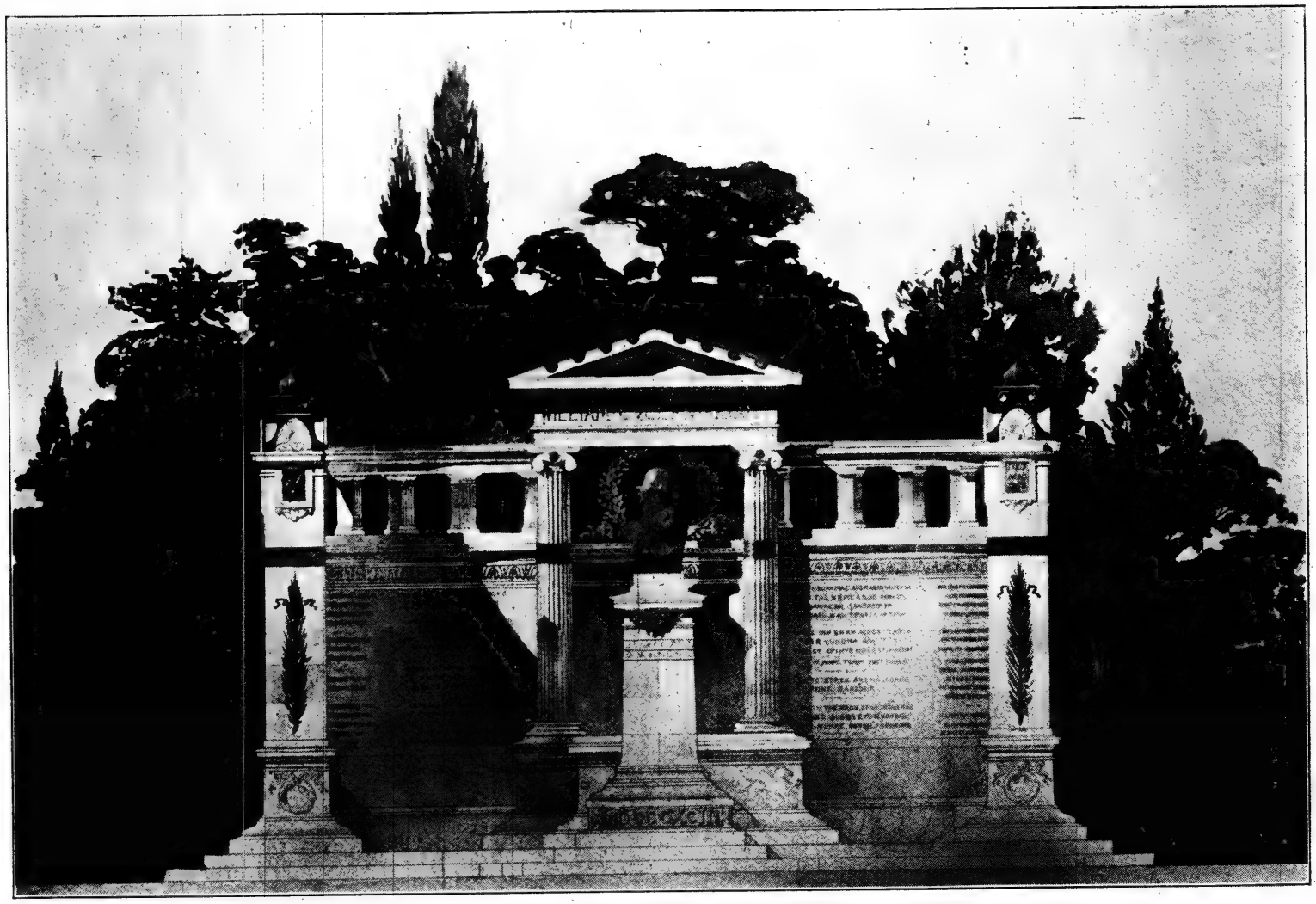
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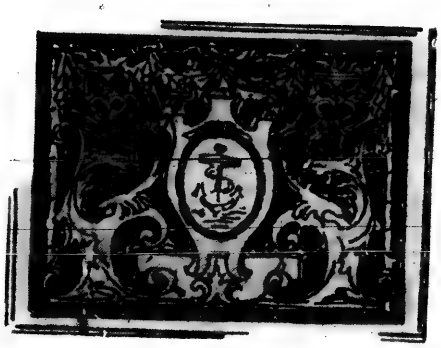
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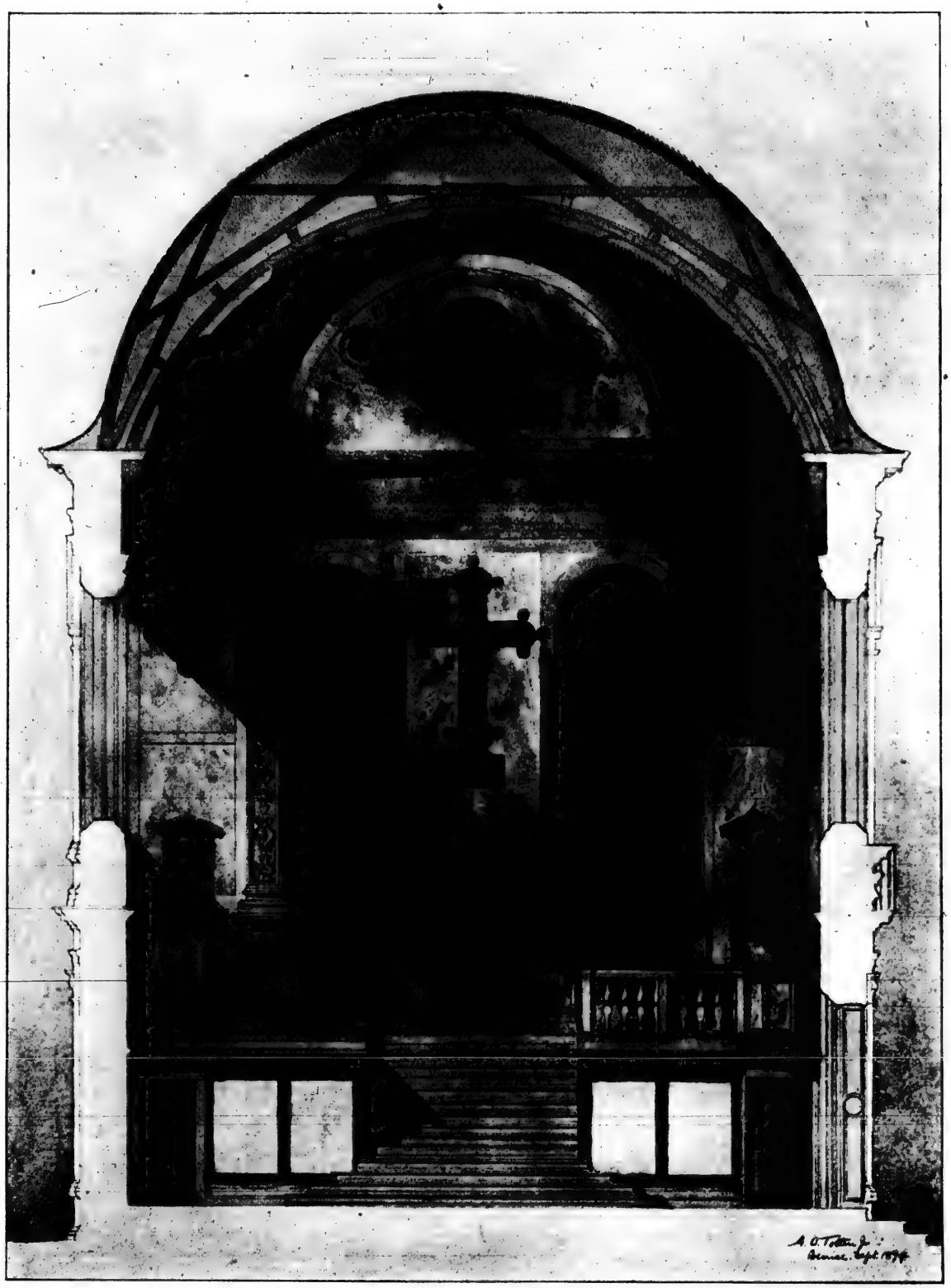
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24 Design for Field Columbian Museum.

N. MAX DUNNING.

51 House at Perigueux, France.

WM. H. EGGEBRECHT—148 Wabash Avenue.

52 Lion's Head (Model).

J. B. FISHER.

53 Pen Sketches.

HARRY DODGE JENKINS—100 Washington Street.

54 Haskell Museum, University of Chicago; Henry Ives Cobb, Architect.

ARTHUR HEUN—1403 Ellsworth Building.

55 Residence at Lake Forest.
56 Residence at Lake Forest.
57 Country Stable.
58 Country Stable.
59 Country Stable.
60 Hall in Country House.

CHARLES S. FROST—Pullman Building.

61 St. James' M. E. Church, Chicago.
62 Home for the Friendless.
63 Winamac Apartments.

JENNEY & MUNDIE—Home Insurance Building.

64 Design for an Office Building.
65 Design for an Office Building.

ELMER C. JENSEN—Home Insurance Building.

Competitive Design for Chapter Medal, 1896.
66 A Music Pavilion, Plan and Elevation. Second mention.
67 A Music Pavilion, Perspective. Second mention.

BIRCH B. LONG—148 Hartford Building.

68 Sketch.
69 Sketch.
70 Sketch.

VICTOR A. MATTESON—1309 Venetian Building.

71 Arcade, Capitol at Albany, N. Y.

MAX MAUCH—81 Illinois Street.

72 Portrait Bust (Model).

DWIGHT H. PERKINS AND R. C. SPENCER, JR.

73 Sketch for a Country Church.

HENRY J. ROSS—265 Huron Street.

74 Summer House, Oconomowoc Lake; J. T. W. Jennings, Architect.

75 House at Evanston; J. T. W. Jennings, Architect.

76 House at Evanston; J. T. W. Jennings, Architect.

77 House at Evanston; J. T. W. Jennings, Architect.

78 Worthington Apartments; J. T. W. Jennings, Architect.

Competitive Design for "Chapter Medal," 1896.

79 A Music Pavilion, Plan and Elevation. First mention.

80 A Music Pavilion, Perspective. First mention.

C. H. B. SCHAEFER—574 Flournoy Street.

81 Studies in Sound.

HOWARD SHAW—115 Monroe Street.

82 Residence at Akron, Ohio.

83 South Shore Drive, Chicago.

84 Residence, Chicago.

85 Residence, Kenwood.

ROBERT C. SPENCER, JR.

86 A Maine Farm House.

87 Trinity Rectory, Boston.

88 Cottage in Evanston.

89 House in Wilmette, Ill.

90 House in Madison, Wis.

91 House in Madison, Wis.

HARRY C. STARR—27 Forty-third Street.

92 A City Residence.

VICTOR TRAXLER—54 Sigel Street.

25 A Memorial Monument, Elevation.

25 A Memorial Monument, Perspective.

FRANK UPMAN—6026 Ellis Avenue.

93 A Model Sunday School, Plans and Elevations—
Hoffman & Upman, Architects.

94 A Model Sunday School, Perspective; Hoffman & Upman, Architects.

VAN DEN BERGHEN—Art Institute.

28 A Soldier's Monument (Model).

95 A Pediment (Model).

96 Sketch Model.

E. T. WILDER—Home Insurance Building.

97 Entrance to a Railroad Station, Elevation.

98 Entrance to a Railroad Station, Detail.

SKETCH CLUB OF NEW YORK.

99	Canterbury Cathedral, from the Dark Entry,	F. L. Harnois.
100	An Old Farm House, Staten Island,	F. L. Harnois.
101	Trinity House, Worcester, England,	G. W. E. Field.
102	The Porta Corta,	Robert Kendrick.

CLEVELAND ARCHITECTURAL CLUB—Cleveland, Ohio.

103	Iron Grille,	W. Dominick Benes.
104	A Cottage,	William A. Bohnard.
105	Scale Details, First Congregational Church,	Coburn, Barnum & Benes.
106	Y. M. C. A. Building,	Coburn, Barnum & Benes.
107	Trinity Congregational Church,	John Horlock Elliott.
108	Catalogue Cover,	Wilbur M. Hall.
109	Catalogue Cover,	Willard Hirsh.
110	Rendering from Photograph,	Leland Ray Rice.
111	Suggestions for a Den,	Rohrheimer & Bowman.
112	Design for a Country Residence,	Charles S. Schneider.

COLUMBIA COLLEGE, DEPARTMENT OF ARCHITECTURE.

113	A Bank Building, Perspective,	W. C. Ayres.
114	A Bank Building, Plan,	W. C. Ayres.
115	A Bank Building, Elevation,	W. C. Ayres.

COLUMBIA COLLEGE, DEPARTMENT OF ARCHITECTURE—Continued.

116	A Public Library, Plan,	S. J. Bloomingdale.
117	A Public Library, Elevation,	S. J. Bloomingdale.
118	A Bank Building, Perspective,	E. K. Bossauge.
119	A Bank Building, Plan,	E. K. Bossauge.
120	A Bank Building, Elevation,	E. K. Bossauge.
121	A Public School, Perspective,	F. L. Comstock.
122	A Public School, Plan,	F. L. Comstock.
123	A Public School, Elevation,	F. L. Comstock.
124	A Casino, Plan,	D. W. Chandler.
125	A Casino, Elevation,	D. W. Chandler.
126	A Bank Building, Perspective,	H. G. Emery.
127	A Bank Building, Plan,	H. G. Emery.
128	A Bank Building, Elevation,	H. G. Emery.
129	An Academy of Fine Arts, Plan,	M. J. Fox.
130	An Academy of Fine Arts, Elevation,	M. J. Fox.
131	A Bank Building, Perspective,	W. K. Fellows.
132	A Bank Building, Plan,	W. K. Fellows.
133	A Bank Building, Elevation,	W. K. Fellows.
134	A National Conservatory of Music, Plan,	Richard L. Leo.
135	A National Conservatory of Music, Elevation,	Richard L. Leo.
136	A Surgical Hospital, Perspective,	L. F. Pilcher.
137	A Surgical Hospital, Elevation,	L. F. Pilcher.
138	A Surgical Hospital, Elevation,	L. F. Pilcher.
139	A Surgical Hospital, Ground Plan,	L. F. Pilcher.
140	A Surgical Hospital, Second Floor Plan,	L. F. Pilcher.
141	A Surgical Hospital, Plan,	L. F. Pilcher.
142	Gothic Church,	R. M. Schell.
143	Palazzo del Commune, Piacenza, Italy,	George Oakley Totten, Jr.
144	Eglise S. Maria dei Miracoli, Elevation,	George Oakley Totten, Jr.
145	Eglise S. Maria dei Miracoli, Transverse Section,	George Oakley Totten, Jr.
146	Eglise S. Maria dei Miracoli, Longitudinal Section,	George Oakley Totten, Jr.
147	Eglise S. Maria dei Miracoli, Plan,	George Oakley Totten, Jr.
148	Eglise S. Maria dei Miracoli, Details,	George Oakley Totten, Jr.

CURTIS & COMPANY—Boston.

Boston Public Library; McKim, Mead & White, Architects. Photographs by Soderholtz.

149 View from Copley Square.
150 Detail of Cornice.
151 Set of Printers' Marks, Sculptured on Façade (33).
152 Seal of the Library, over Main Entrance, by St. Gaudens.
153 Detail of Main Entrance.
154 Detail of Iron Work, Main Entrance.
155 Main Entrance.
156 Boylston Street Entrance.
157 Detail of Iron Work, Boylston Street Entrance.
158 Main Vestibule.
159 Entrance Hall.
160 Detail of Mosaic Ceiling, Entrance Hall.
161 Another Detail of same.
162 Interior Court.
163 Another of same.
164 Colonnade of Interior Court.
165 Grand Staircase, from Entrance Hall.
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167 Staircase Corridor, showing the Decoration of Puvis de Chavannes.
168 Staircase Corridor, looking toward Venetian Lobby.
169 Staircase Corridor, looking toward Pompeiian Lobby.
170 The Decoration by Chavannes.
171 Detail of Italian Gates (Antique).
172 Another of same.
173 Mantel in Delivery Room.
174 Bates Hall.
175 Doorway and Balcony in Bates Hall.
176 Detail of Ceiling, Bates Hall.
177 Trustees' Room.
178 Sir Harry Vane the Younger, by Macmonnies.

The Decorations by Jno. S. Sargent, Sargent Hall.

180 Lunette.

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181 Arch of Ceiling, right hand portion.
182 Arch of Ceiling, left hand portion.
183 Frieze of the Prophets, central portion.
184 Frieze of the Prophets, right wing.
185 Frieze of the Prophets, left wing.

CHARLES A. DIEMANN—Cedar Rapids, Iowa.

186 A Country House, Normandy.
187 A Sketch.

DETROIT ARCHITECTURAL CLUB.

188 Miscellaneous Sketches.
189 Miscellaneous Sketches.
190 Miscellaneous Sketches.
191 Miscellaneous Sketches.
192 Miscellaneous Sketches.

} Time Limit Sketches executed by Members at Club Rooms.

ALBERT KAHN.

193 House at Laval.
194 Pencil Sketches.
195 Pencil Sketches.
196 Pencil Sketches.
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198 Pencil Sketches.
199 Pencil Sketches.
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202 Pencil Sketches.
203 Pencil Sketches.
204 Pencil Sketches.

DINWIDDIE & NEWBERRY—New York Life Building.

205 Lincoln's Inn Apartments, Chicago.
206 Presbyterian Church, Battle Creek, Michigan.

WILSON EYRE, Jr.—Philadelphia, Pa.

207 House for Charles Borie, Jr., at Rydal, Pa.
208 Garden for Beauveau Borie, near Rydal, Pa.
209 Summer Cottage, Beaver Jail, Rhode Island.
210 Sketch of Hall.
211 Proposed House at Colorado Springs.

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212 Sketch for a Residence.
213 Residence for Ex-Governor D. R. Francis.
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215 Washington State Capitol, Perspective.
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217 Washington State Capitol, Elevation.
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227 Residence for R. Fulton Cutting, Section and Elevations
228 Tomb for Samuel J. Tilden.
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FERRY & CLAS—Milwaukee, Wis.

230 Masonic Temple, Milwaukee.
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232 Madison Library.
233 Madison Library.
234 Milwaukee Library.

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235 Worthington Building, Boston.
236 Oliver Ames School.
237 Terrace Houses.

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238 Rocher Saint Michel, Le Puy, France.
239 Grand Staircase, Palace of the Doges, Venice.
240 Church at Nevers, France.
241 Church at Sens, France.
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243 Amiens Cathedral.
244 French Market.
245 Oxford, England.
246 Court Yard of an Inn at Varzy, France.
247 Santa Georgia Maggiore, Venice.

G. L. HARVEY—115 Monroe Street.

248 Provident Hospital, Chicago.

HERBERT EDMUND HEWITT—5828 Woodlawn Avenue.

249 Tiles.
250 Tiles.

E. A. KENT—Buffalo, N. Y.

251 Chapin Building.

GEO. W. MAHER—218 LaSalle Street.

252 A Chicago Residence.
253 A Chicago Residence.
254 A Chicago Residence.
255 House at Edgewater.

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256 Photographs of Miscellaneous Buildings.
257 Photographs of Miscellaneous Buildings.
258 Design for Pickwick Club, New Orleans, Plan.

MASON & RICE—Detroit, Mich.—Continued.

259 Design for Pickwick Club, New Orleans, Details.
260 Design for Pickwick Club, New Orleans, Section and Details.
261 Design for Pickwick Club, New Orleans, Elevation.
262 Design for Pickwick Club, New Orleans, Elevation.

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263 Study of Decoration of G. A. R. Memorial Hall, Chicago Public Library.
264 Model of Ornament of above, one-half full size.
265 Interior Decoration.
266 Interior Decoration.
267 Interior Decoration.
268 Interior Decoration.

H. B. PENNELL—P. D. Club, Boston, Mass.

269 A Savings Bank, Plan.
270 A Savings Bank, Perspective.

J. RUSSELL POPE.

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271 A Bank for Savings, Plan.
272 A Bank for Savings, Elevation.
273 A Bank for Savings, Perspective.

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274 Library at Northfield, Minn.
275 A University Building.

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276 Buildings at "Hull House."
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278 Design for a Custom House, Section.
279 Design for a Custom House, Elevation.
280 Design for a Custom House, Detail.

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281 Memorial Window.
282 Marble Mosaic.
283 Marble Mosaic.
284 Sketches from Cluny Museum, Paris.

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285 A Court House, Plan.
286 A Court House, Elevation.
287 A Court House, Section.
288 A Court House, Perspective.

R. E. RASEMAN—Detroit, Michigan.

289 Church at Ann Arbor, Michigan.

JOHN SCOTT & COMPANY—Detroit, Michigan.

290 Public Library.
291 Residence.

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292 Prato Cathedral.
293 A Berlin Portal.
294 Friederich Werder-shes Gymnasium.

J. A. SCHWEINFURTH—Boston.

295 House in New York City.
296 Hancock Memorial.
297 Public Library, Rentham, Massachusetts.
298 Design for a Club House.
299 School at Auburn, New York.
300 Designs for Book Covers.
301 Design for Minnesota State Capitol.
302 Residence on Commonwealth Avenue.
303 Public Library, Champaign, Illinois.

ARTHUR A. STOUGHTON—New York City.

304 St. Germain l'Auxerrois, Paris.
305 A Metal Spire.

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306 A Museum of Fine Arts, Plan, . . . Edward G. Garden.
307 A Museum of Fine Arts, Elevation, . . Edward G. Garden.
308 A Bank for Savings, ... A. Guissart.
309 A Hotel de Ville, ... A. Guissart.
310 Hotel de Ville, Beaugency, France, . . . Ernest Klipstein.
311 A Detail from San Miniato, ... Ernest Klipstein.

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312 Church, Birmingham, Mich.

ANNA SEIDENBERG—Auditorium Tower.

313 Portrait on Glass.
314 Miniature, "Resurrection of Christ."

TIFFANY GLASS & DECORATING CO.—New York City.

315 Stained Glass Window.
316 Design for Stained Glass Window.
317 Design for Decoration, G. A. R. Memorial Hall, Chicago Public Library.
318 Design for Decoration, G. A. R. Memorial Hall, Chicago Public Library.
319 Ceiling of same.
320 Assembly Hall, G. A. R. Memorial Hall, Chicago Public Library.
321 Decorative Panel, (Model).
322 Decorative Panel, (Model).
323 Scale Model of Memorial Hall, Chicago Public Library.

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324 Summer Sketches, ... J. J. Bissengger.
325 Summer Sketches, ... J. J. Bissengger.
326 Salisbury Cathedral, ... J. J. Bissengger.
327 A Colonial House, ... J. J. Bissengger.
328 An Inglenook . . . . . D. K. Boyd.
329 A Composition, ... D. K. Boyd.
330 Sketches in Spain, ... Walter Cope.
331 A Private Theatre, Plan, ... Maurice M. Feustmann.
332 A Private Theatre, Elevation, . . . Maurice M. Feustmann.
333 A Private Theatre, Section, . . . Maurice M. Feustmann.

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334	Arnold Mansion, Fairmount Park, Philadelphia,	F. A. Hays
335	A Colonial House,	W. C. Hayes.
336	Canterbury, England,	J. P. Jamieson.
337	Cathedral, Chartres,	J. P. Jamieson.
338	Cathedral, Bayeux,	J. P. Jamieson.
339	Amalfi, Italy,	J. P. Jamieson.
340	Decoration from St. Mark's, Venice,	J. P. Jamieson.
341	A Choragic Monument,	Albert Kelsey.
342	A Private Chapel,	Albert Kelsey.
343	A Theatre for Cantatas, Plan,	Albert Kelsey.
344	A Theatre for Cantatas, Elevation,	Albert Kelsey.
345	A Theatre for Cantatas, Section and Detail,	Albert Kelsey.
346	Sea Wall, Stairway and Landing,	C. Z. Klander.
347	Interior, Burgos Cathedral,	C. Z. Klander.
348	Design for Book Cover,	A. B. Lacey.
349	Bell Cote,	A. C. Munoz.
350	Palatial House and Gardens, Plan,	A. C. Munoz.
351	Palatial House and Gardens, Elevation,	A. C. Munoz.
352	Palatial House and Gardens, Section,	A. C. Munoz.
353	Block Plan of Gardens,	A. C. Munoz.
354	A Pedestal,	C. O. Provost.
355	A Colonial House, Elevation,	Edgar V. Seeler.
356	A Colonial House, Elevation,	Edgar V. Seeler.
357	An Inglenook,	Lloyd Titus.
358	Entrance to a Private Estate,	Lloyd Titus.
359	Design for a Book Cover,	A. P. Valentine.
360	A Country House,	A. P. Valentine.

UNIVERSITY OF PENNSYLVANIA SCHOOL OF ARCHITECTURE.

361	A Savings Bank, Elevation. Prize Design,	Percy Ash.
362	A Savings Bank, Plan,	Percy Ash.
363	A Persian Rug,	Courtney M. Baker.
364	A Conservatory of Music, Plan,	Geo. C. Baum.
365	A Conservatory of Music, Elevation,	Geo. C. Baum.
366	A Restaurant in a Public Park, Plan,	Geo. C. Baum.

UNIVERSITY OF PENNSYLVANIA SCHOOL OF ARCHITECTURE—Continued.

367	A Restaurant in a Public Park, Elevation,	Geo. C. Baum.
368	A Suburban School House, Plan,	Francis M. Bancroft.
369	A Suburban School House, Elevation,	Francis M. Bancroft.
370	A Mausoleum, Plan,	Francis M. Bancroft.
371	A Mausoleum, Elevation,	Francis M. Bancroft.
372	Carved and Painted Chest,	W. D. Brinkle.
373	A Court House, Plan,	Arthur H. Brockie.
374	A Court House, Elevation,	Arthur H. Brockie.
375	A Court House, Perspective,	Arthur H. Brockie.
376	A Frontispiece in the Ionic Order,	Arthur S. Brooke.
377	A Savings Bank, Plan,	H. L. Duhring, Jr.
378	A Savings Bank, Elevation,	H. L. Duhring, Jr.
379	A Monumental Staircase, Plans,	H. L. Duhring, Jr.
380	A Monumental Staircase, Elevation,	H. L. Duhring, Jr.
381	Pompeiian Mosaic,	H. L. Duhring, Jr.
382	A Restaurant in a Public Park, Plan,	Alfred M. Githens.
383	A Restaurant in a Public Park, Elevation,	Alfred M. Githens.
384	A Private Bath-House, Plan,	Alfred M. Githens.
385	A Private Bath-House, Elevation,	Alfred M. Githens.
386	A Court Yard, Plan,	Alfred M. Githens.
387	A Court Yard, Elevation,	Alfred M. Githens.
388	Tapestry Motif,	J. L. Heacock.
389	A Grotto in the Doric Order,	J. Edgar Hill.
390	A Small Public Library, Plan,	J. Edgar Hill.
391	A Small Public Library, Elevation,	J. Edgar Hill.
392	An Angle of an Office Building, Plan,	Oscar M. Hokanson.
393	An Angle of an Office Building, Elevation,	Oscar M. Hokanson.
394	Renaissance Pilaster,	Oscar M. Hokanson.
395	Moorish Decoration,	Oscar M. Hokanson.
396	A Casino, Plan,	Wm. A. Klemann.
397	A Casino, Elevation,	Wm. A. Klemann.
398	A Greek Ionic Doorway,	Emil H. Niemann.
399	A Monumental Staircase, Plan,	Emile G. Perrot.
400	A Monumental Staircase, Elevation,	Emile G. Perrot.
401	A Casino, Plan,	Emile G. Perrot.

UNIVERSITY OF PENNSYLVANIA SCHOOL OF ARCHITECTURE—Continued.

402 A Casino, Elevation, ... Emile G. Perrot.
403 A Restaurant in a Public Park, Plan, . . . Arthur M. Shrigley.
404 A Restaurant in a Public Park, Elevation, . . Arthur M. Shrigley.
405 Pompeiian Wall, ... Eleanor P. Stewardson.
406 Byzantine Mosaic, ... W. A. Stewart.
407 An Assyrian Panel, ... H. A. Stone.
408 A Theatre, Plans, ... Howard A. Stout.
409 A Theatre, Elevation, ... Howard A. Stout.
410 Interior Decoration, ... Howard A. Stout.
411 A Museum and Library Group, Plan, . . Charles A. Zeigler.
412 A Museum and Library Group, Elevation, . . Charles A. Zeigler.
413–419 Decorative Designs not signed.

CHARLES F. VARNEY—St. Louis, Missouri.

420 Residence.
421 Residence.
422 Residence.
423 Residence.
424 Sketch in St. Louis.
425 Sketch in St. Louis.

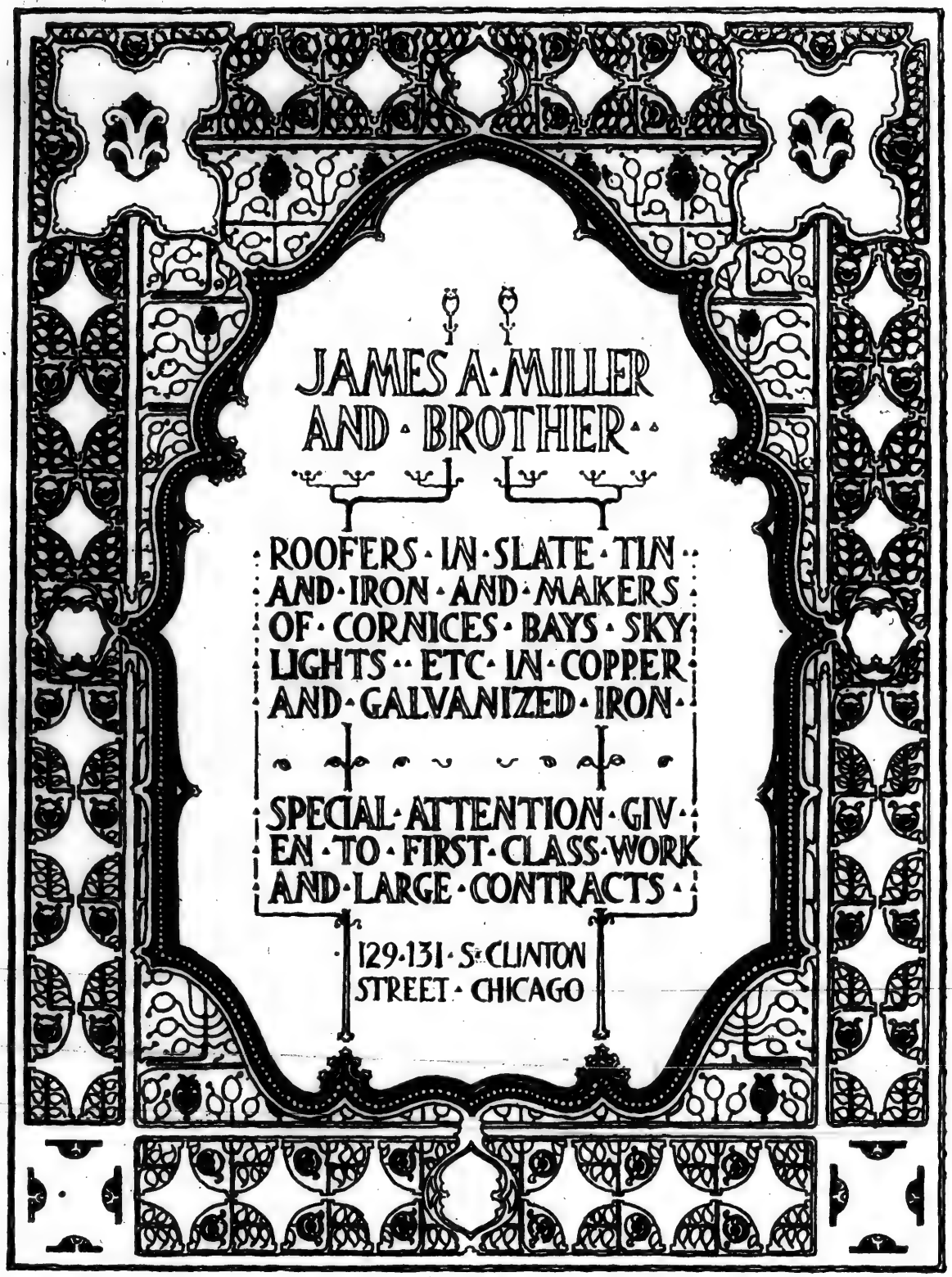
ELIHU VEDDER—Rome, Italy.

Decorative Panels, Congressional Library, Washington, D. C.

426 Corrupt Legislation.
427 Government.
428 Anarchy.
429 Good Administration.
430 Peace and Prosperity.

PETER B. WIGHT—225 Dearborn Street.

431 A Savings Bank.
432 A Library Building in a Park.


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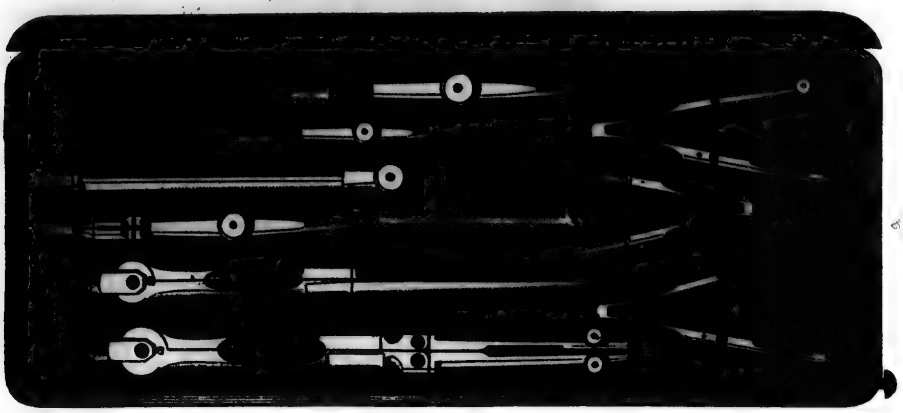


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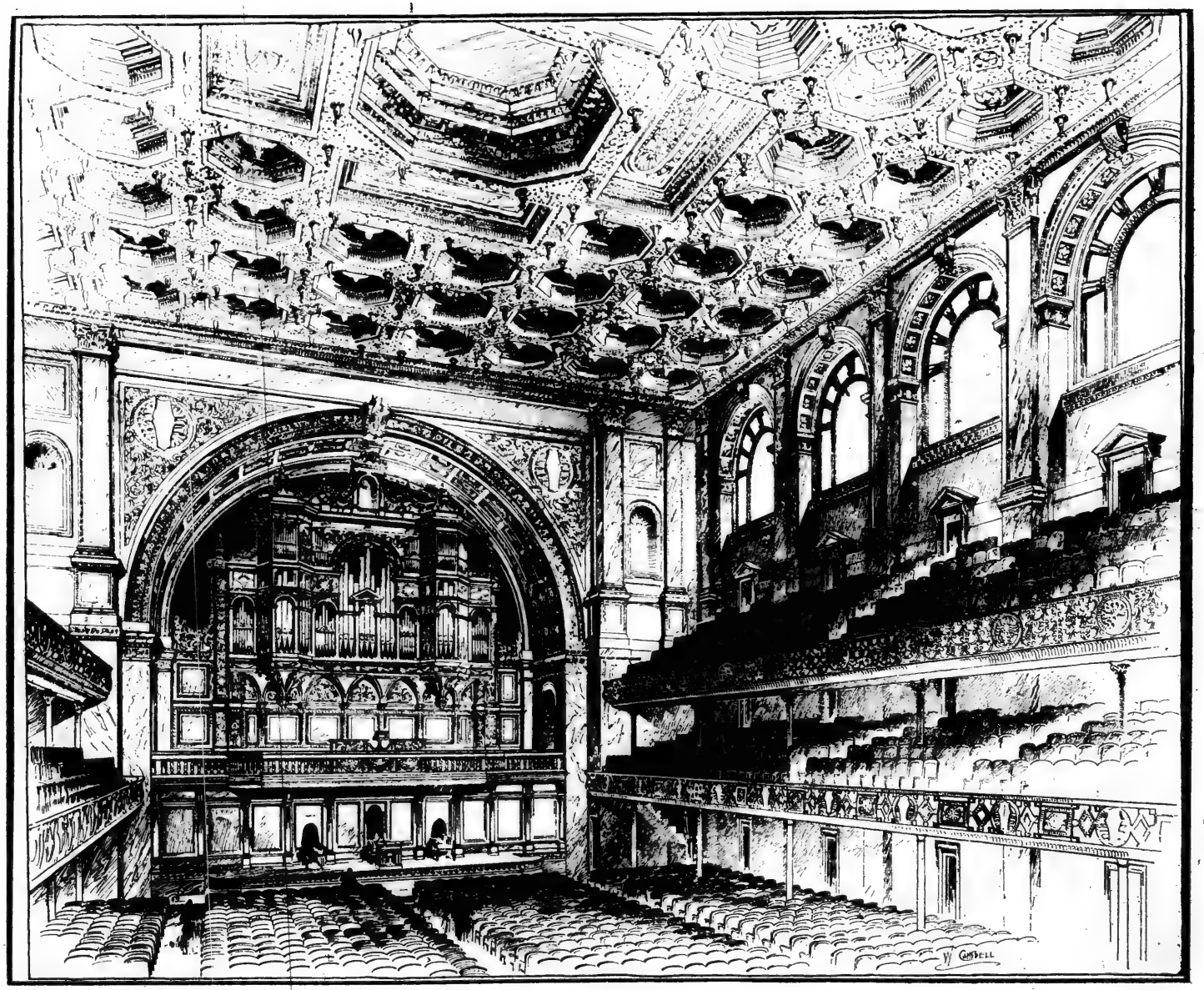
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Perspective View. ***Hull House, Chicago.*** *Pond & Pond, Architects.*

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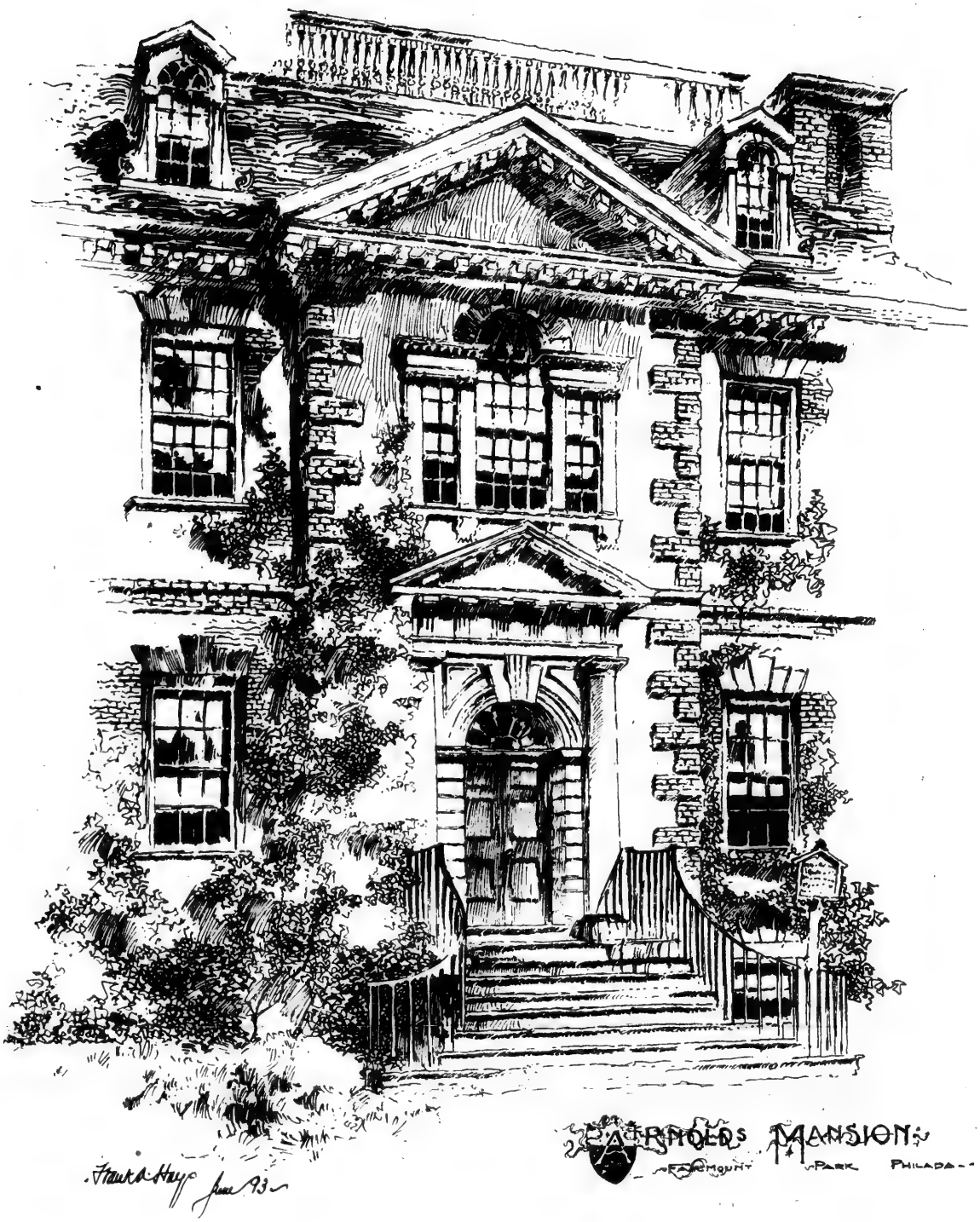
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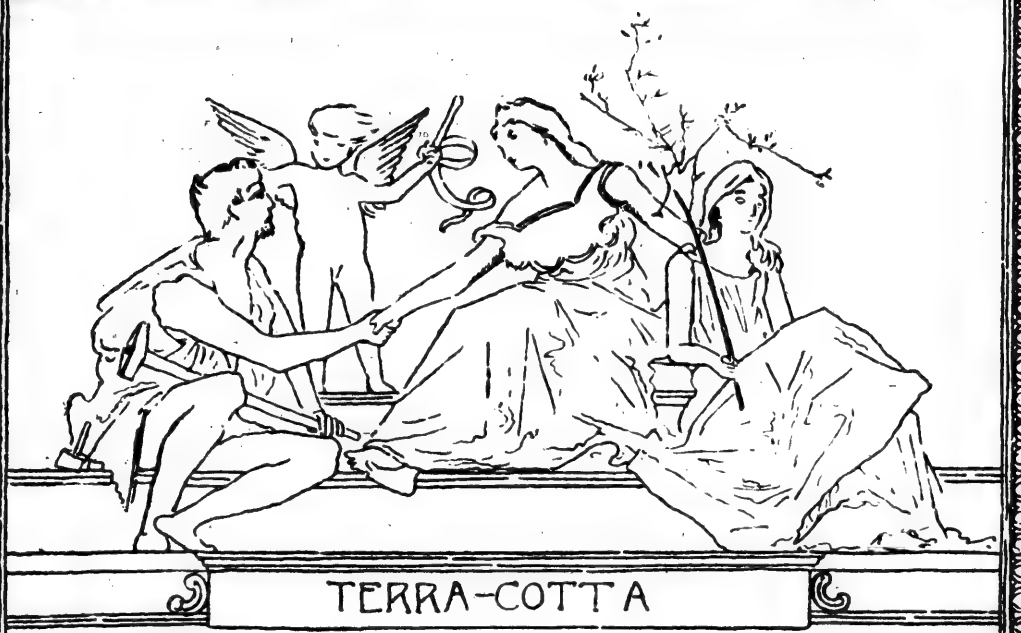
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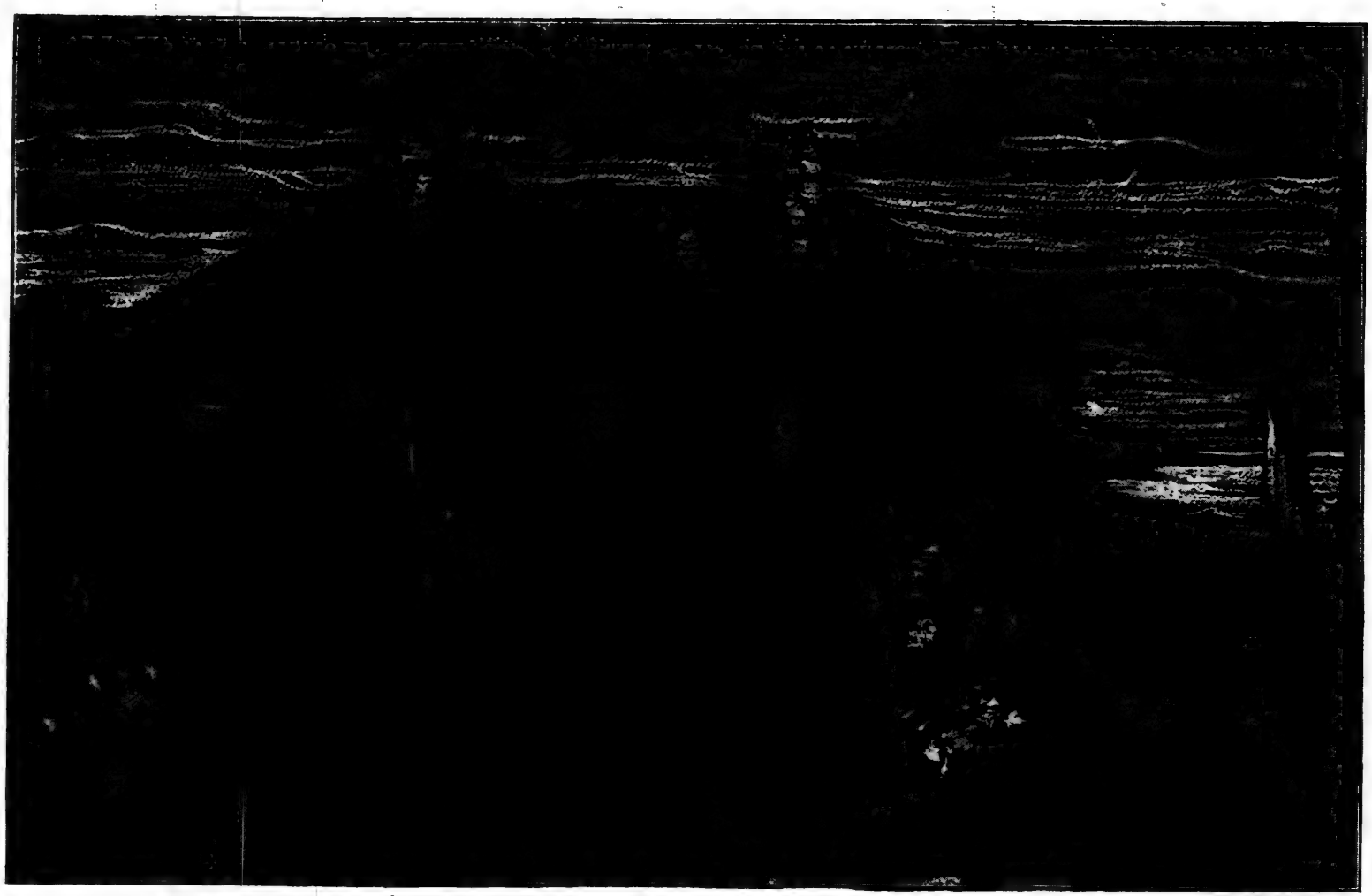
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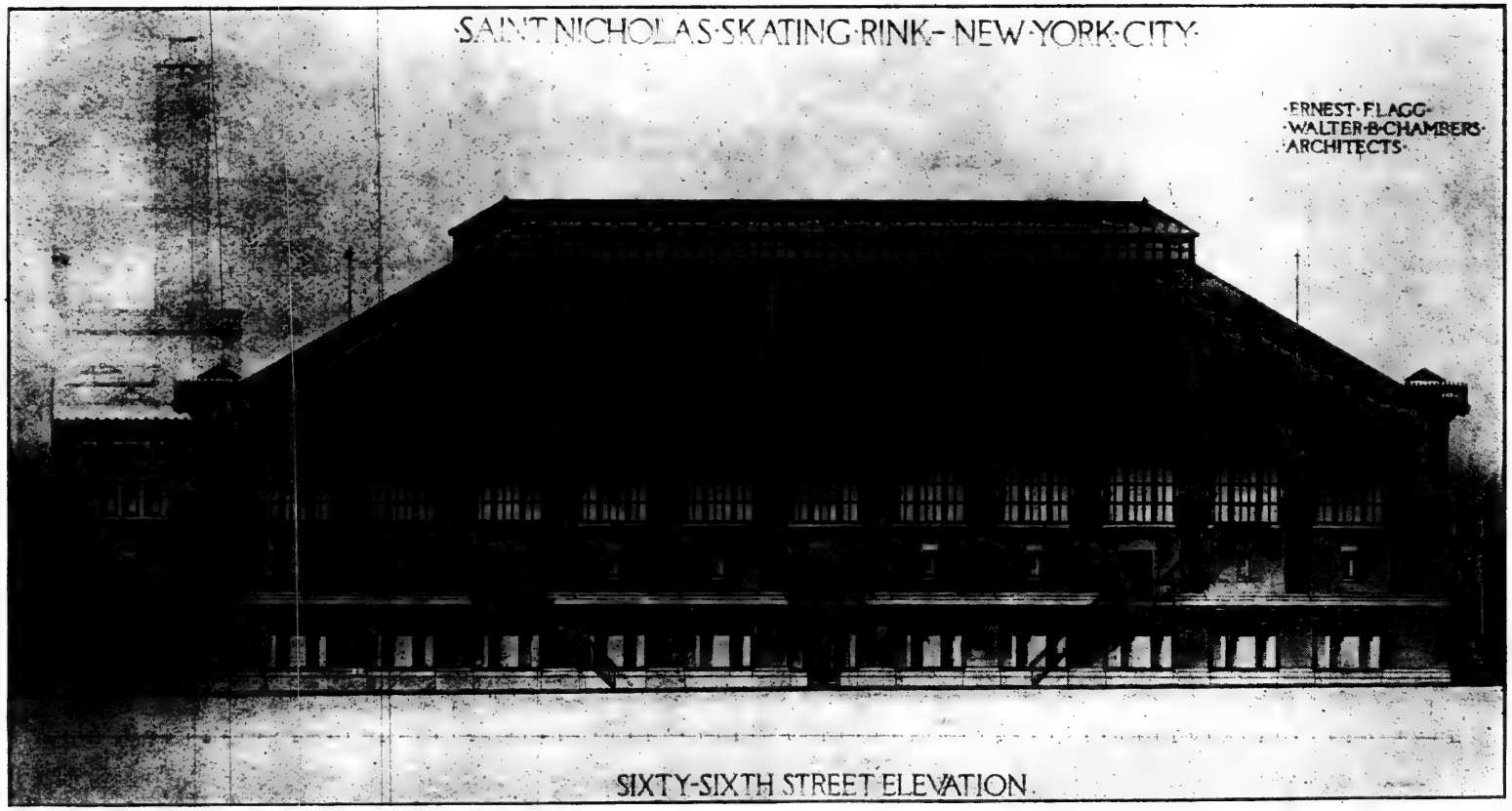
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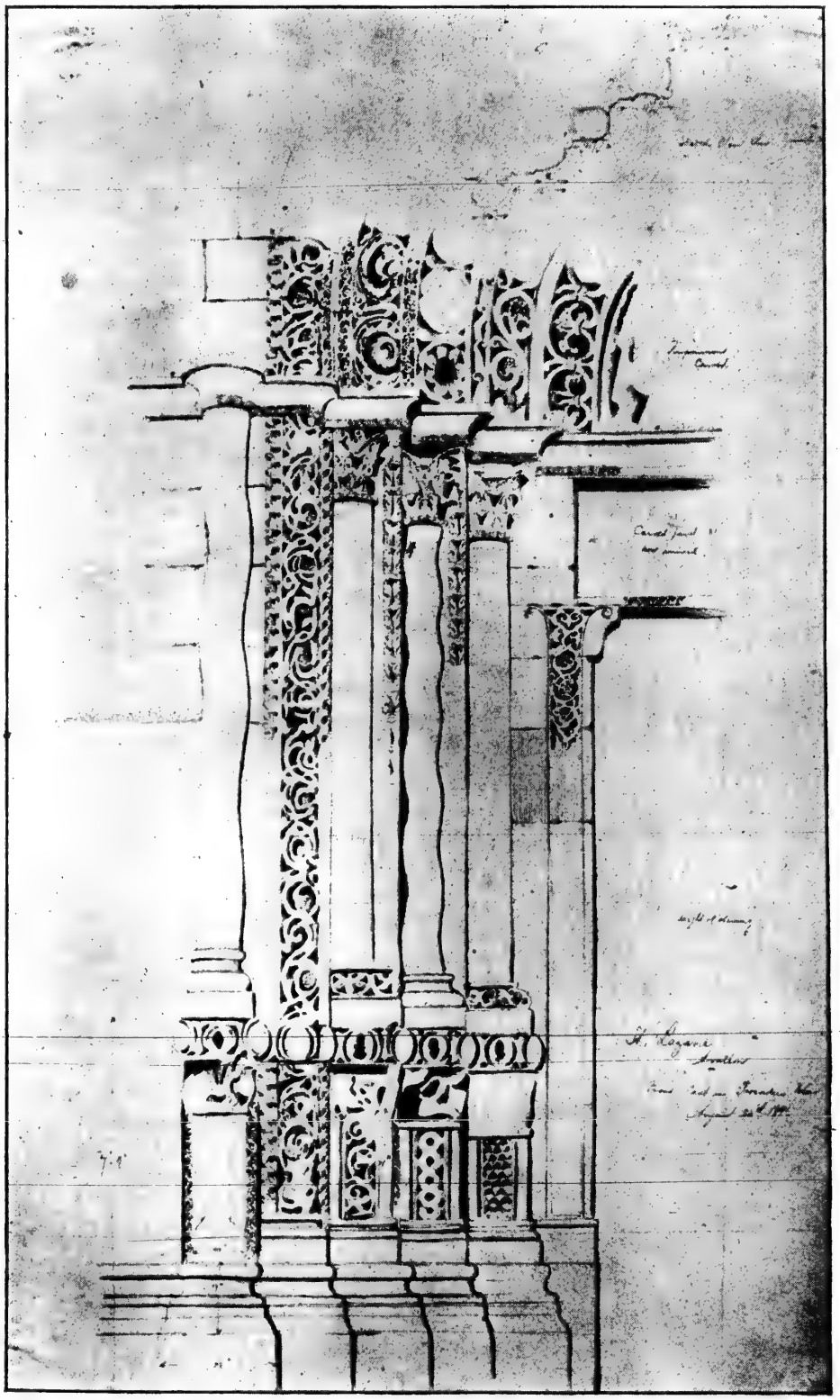
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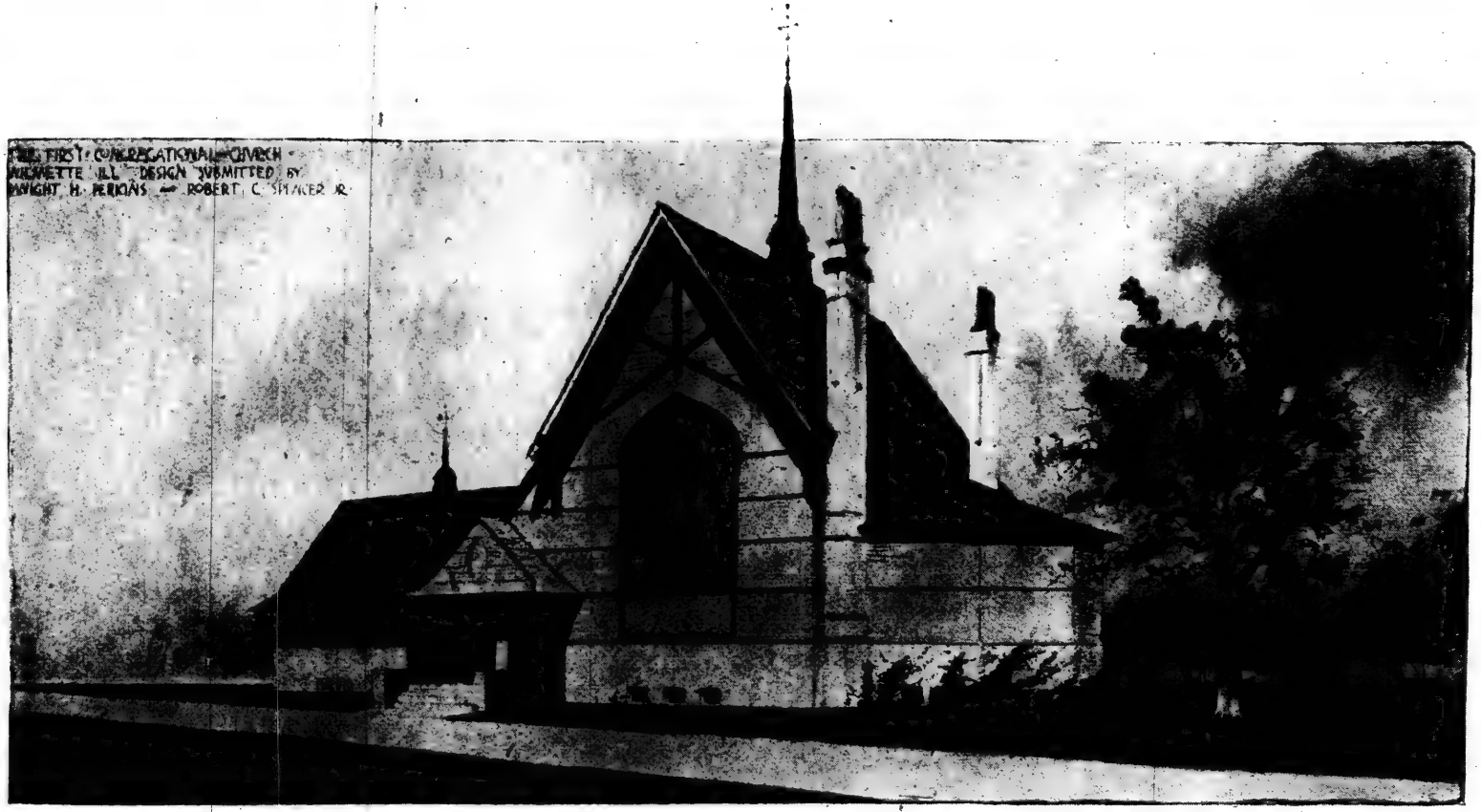
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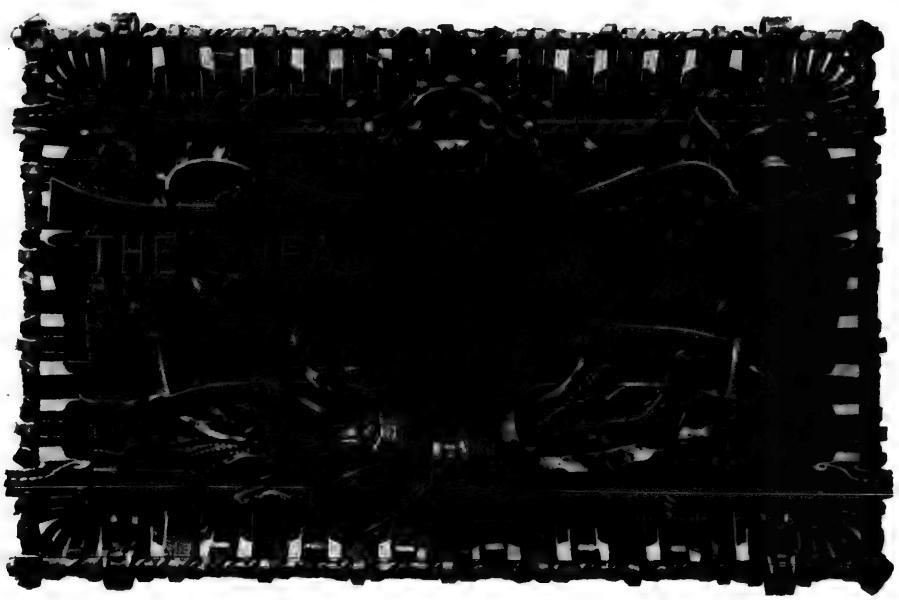


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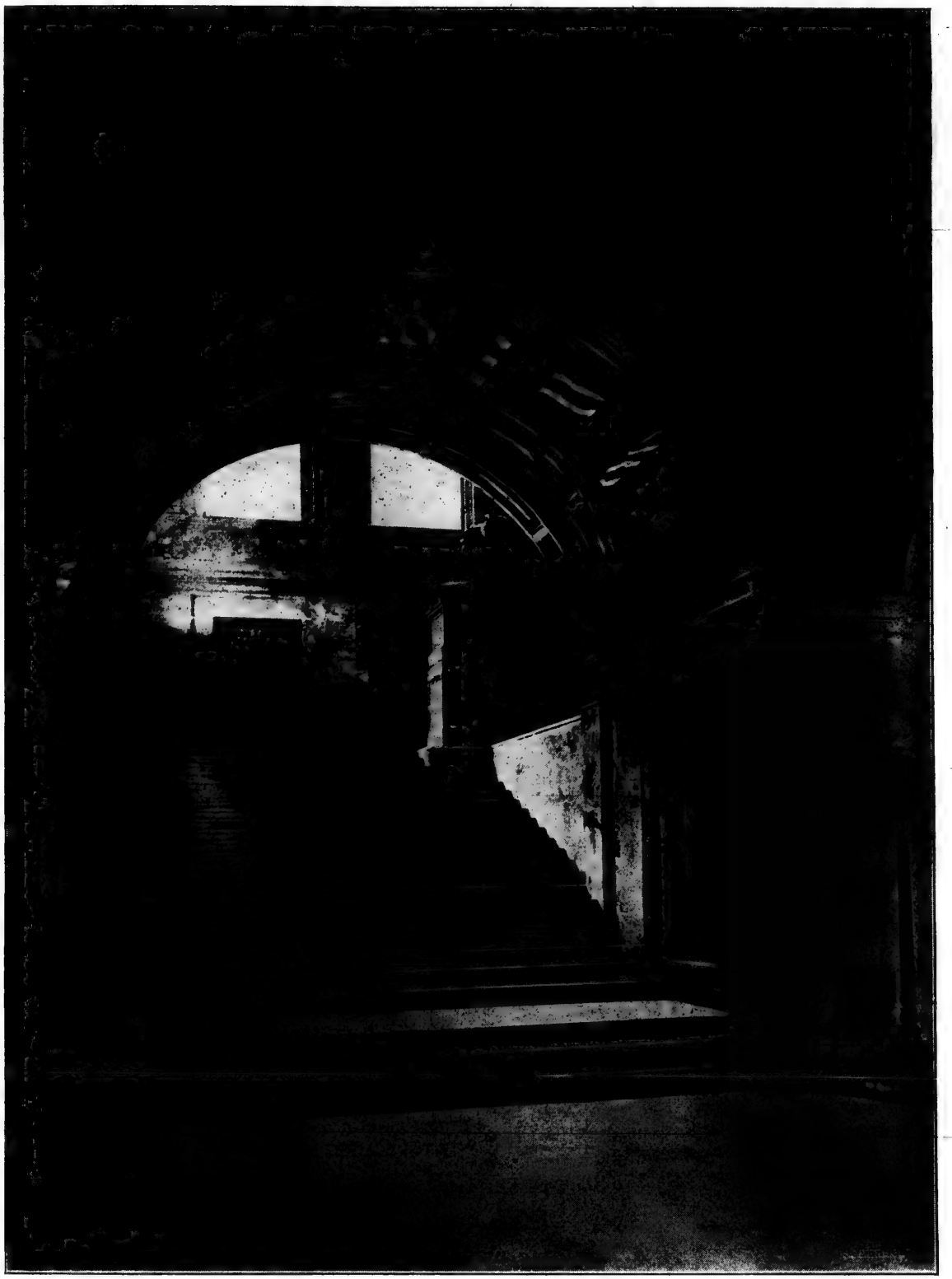
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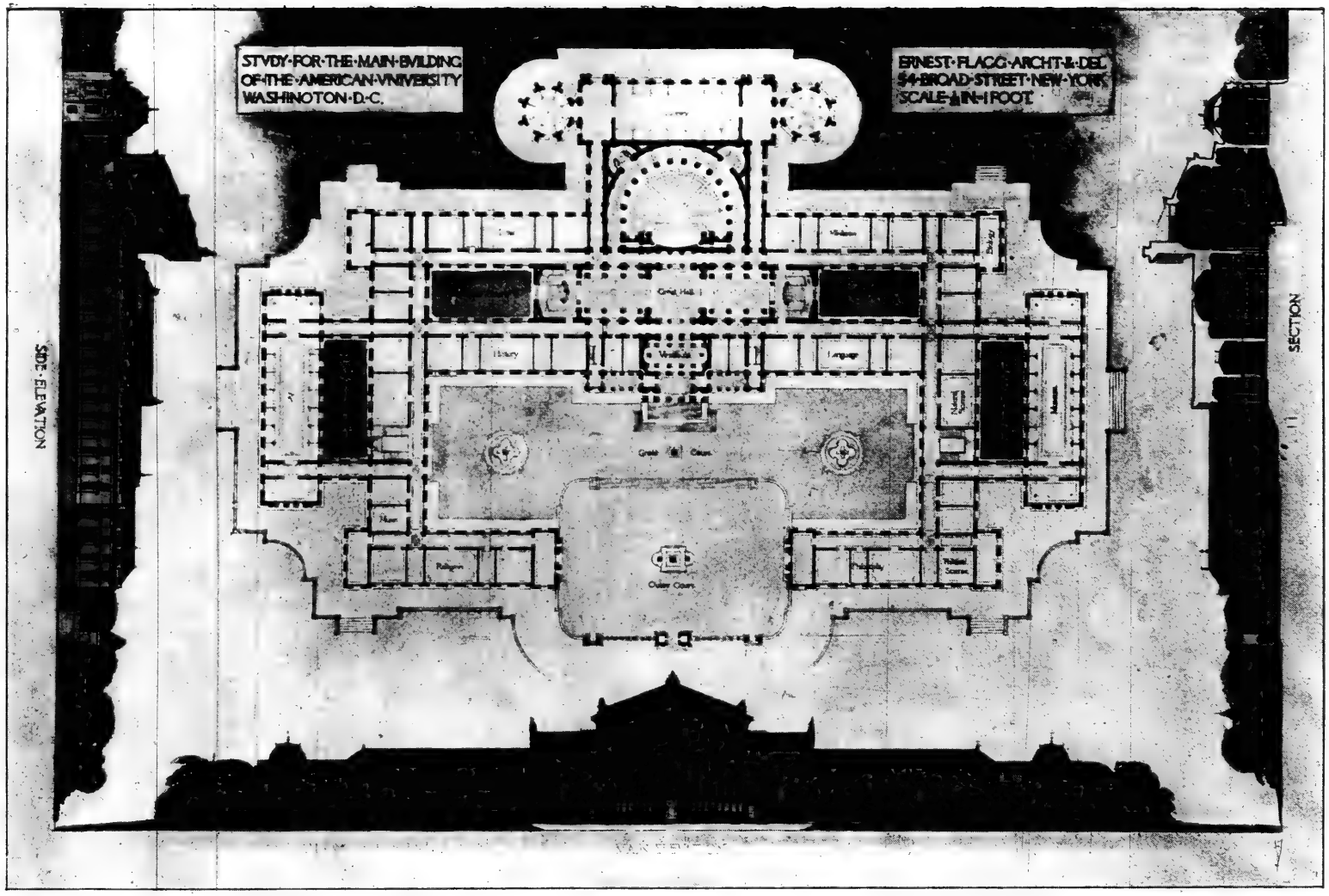
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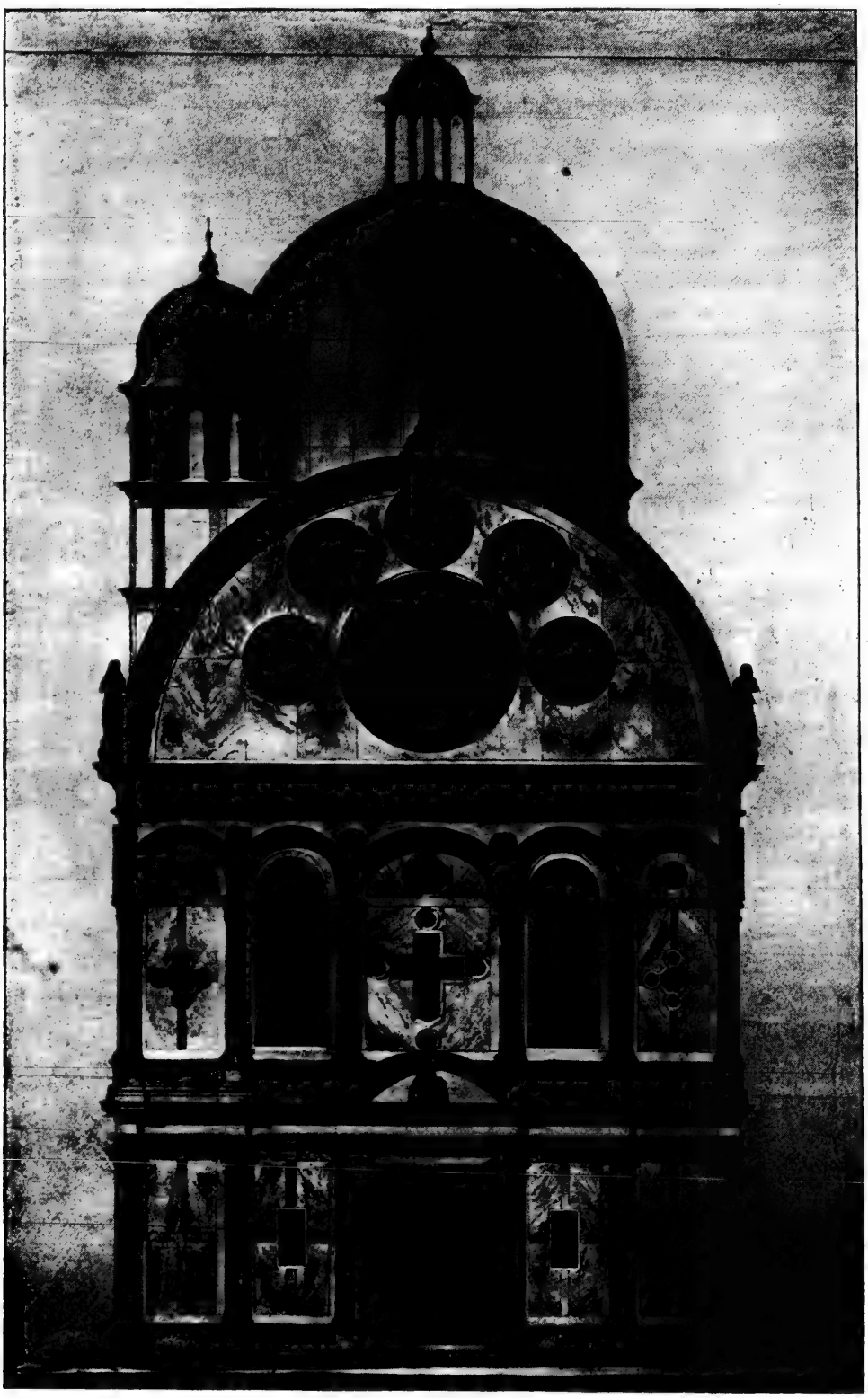
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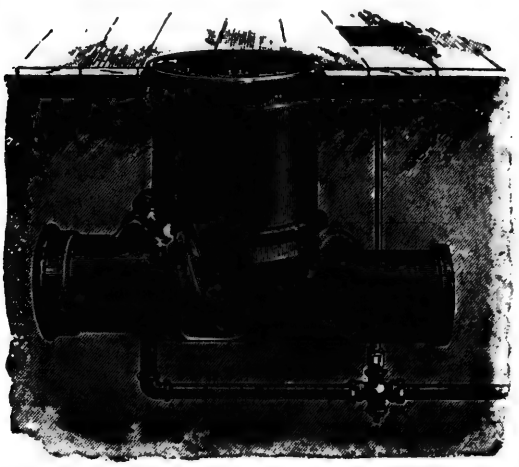
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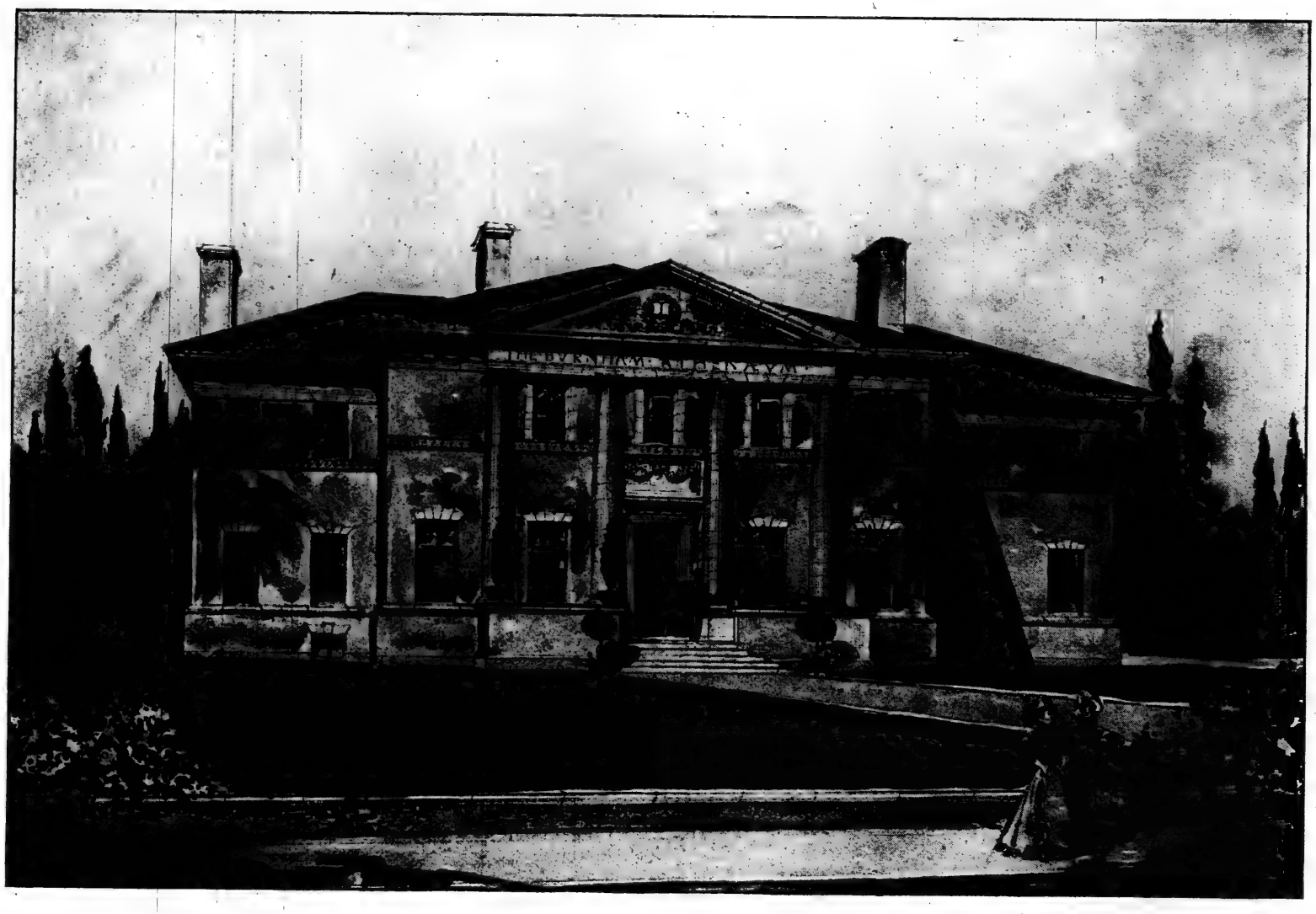
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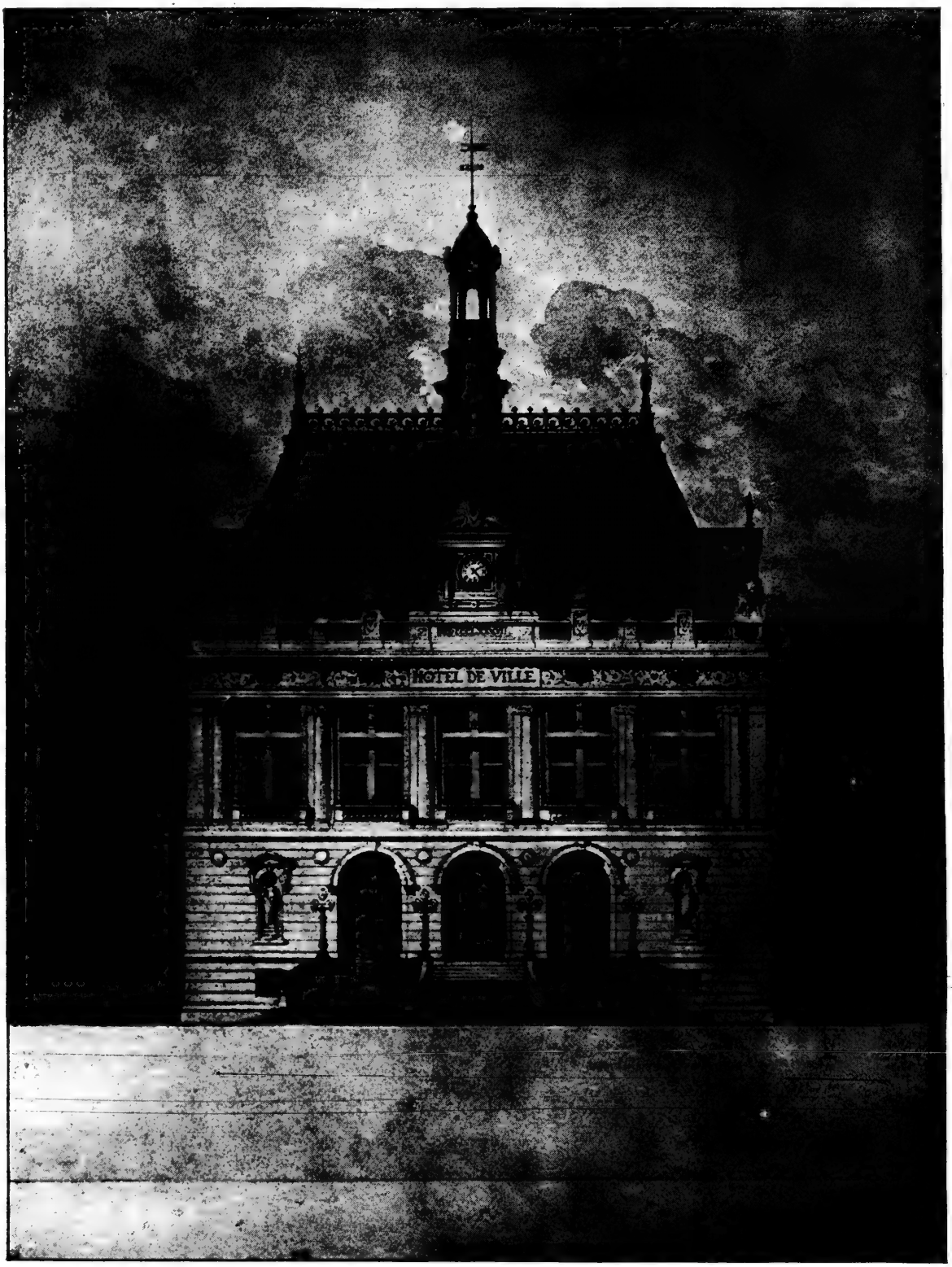
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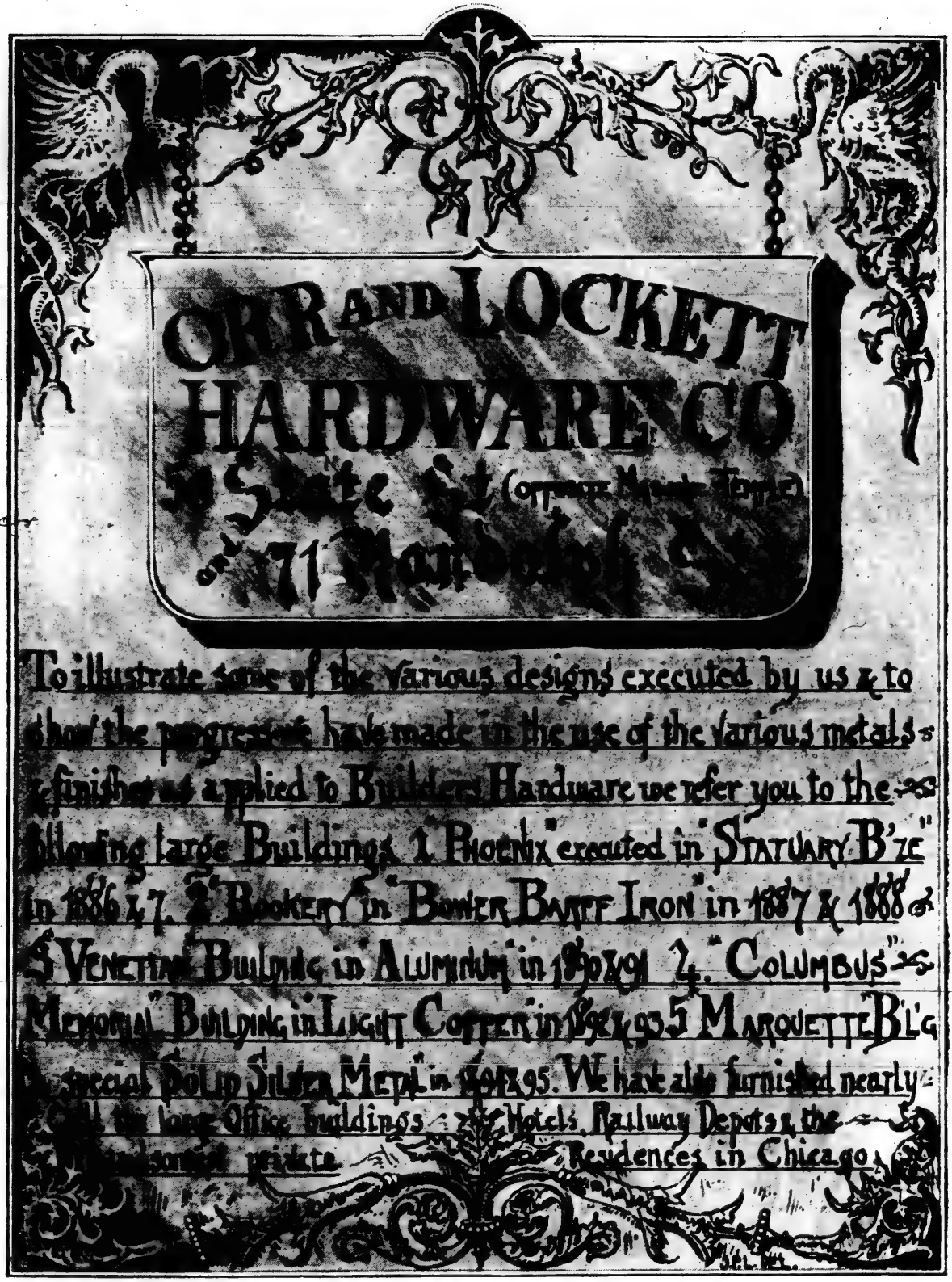
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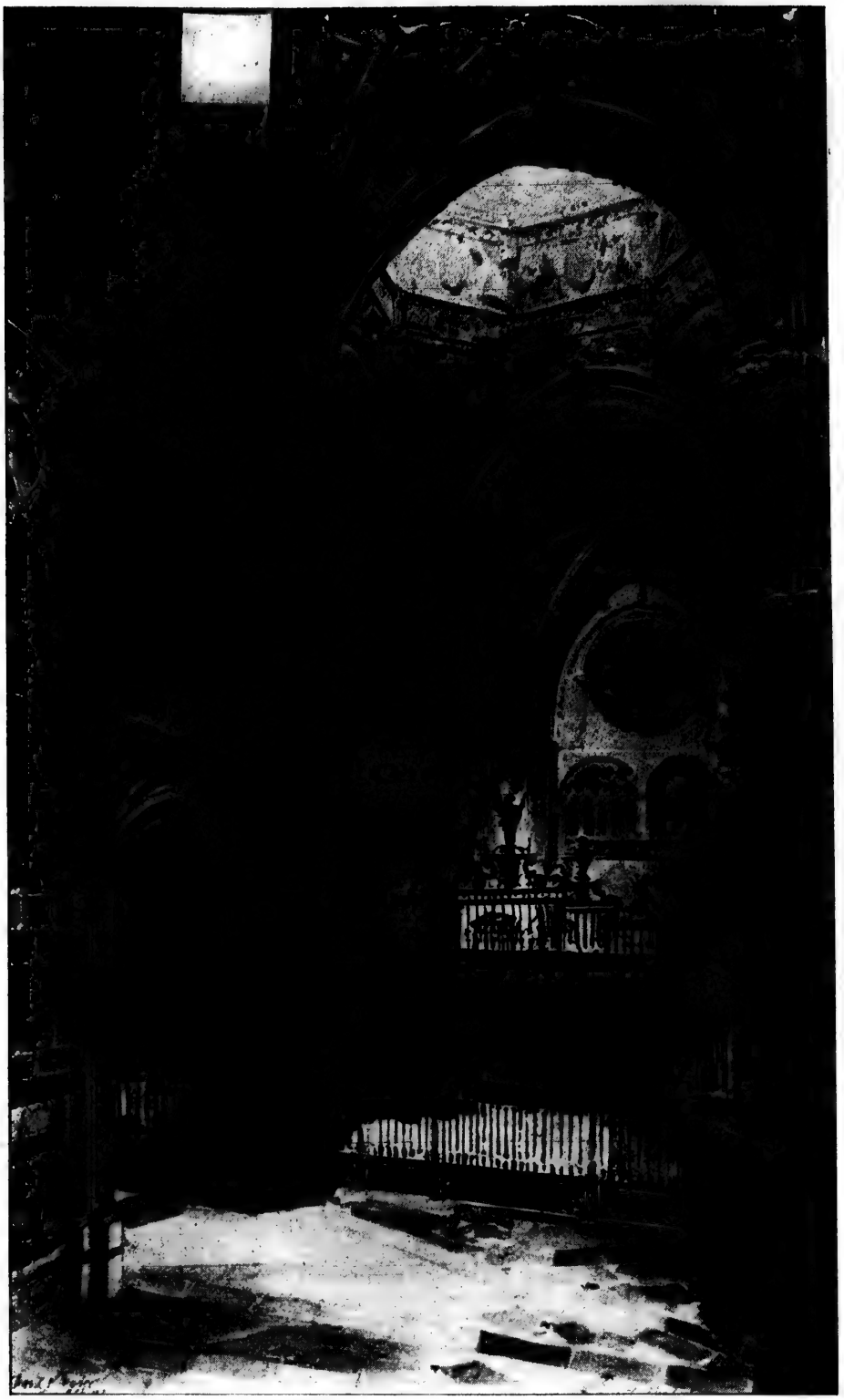
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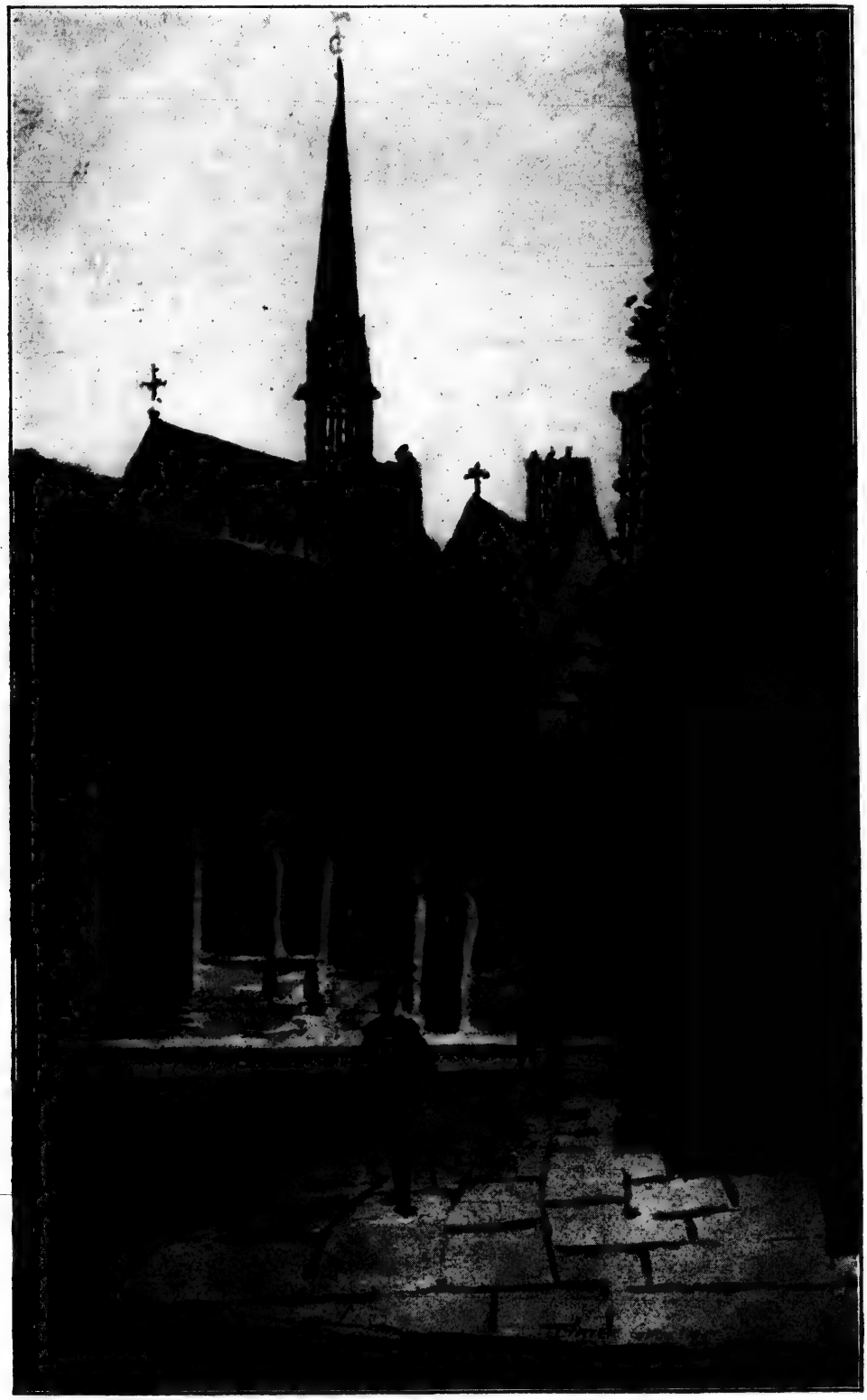
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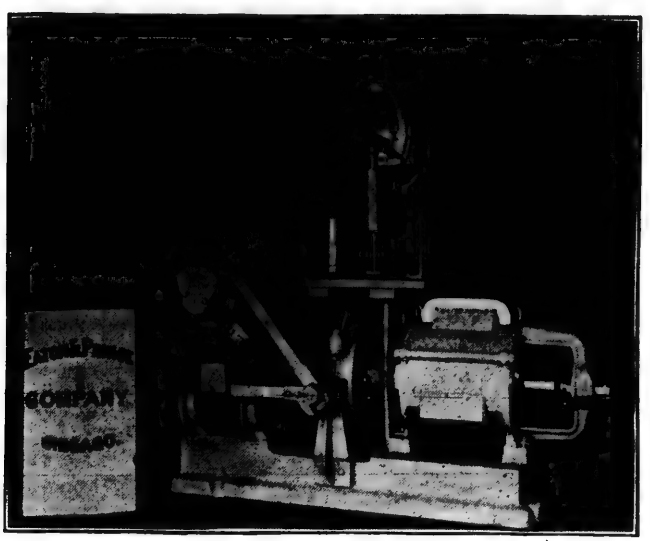
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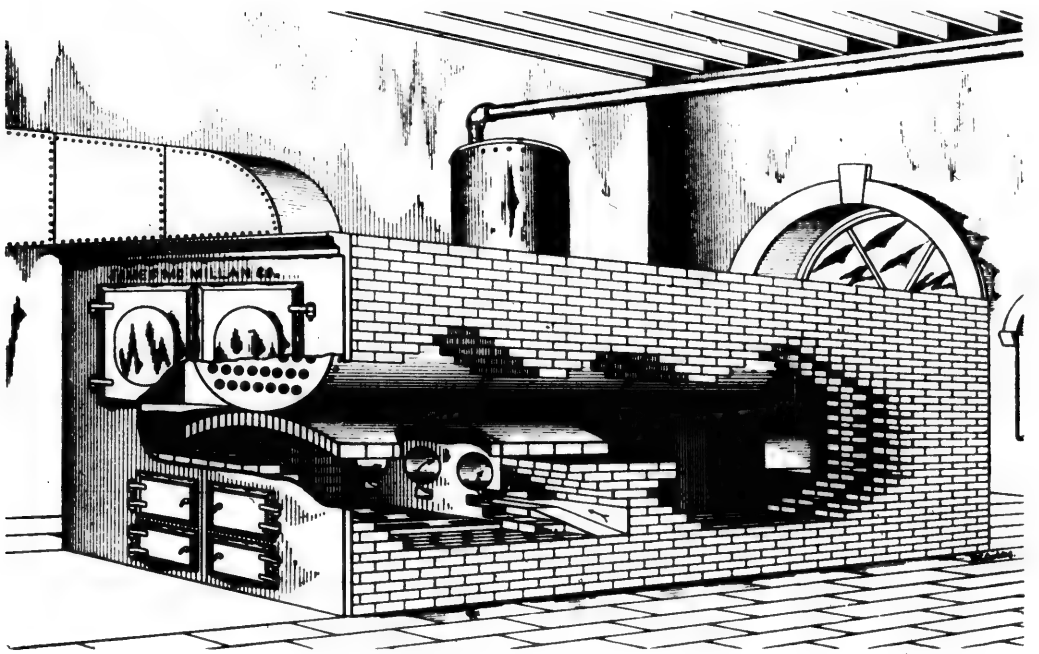
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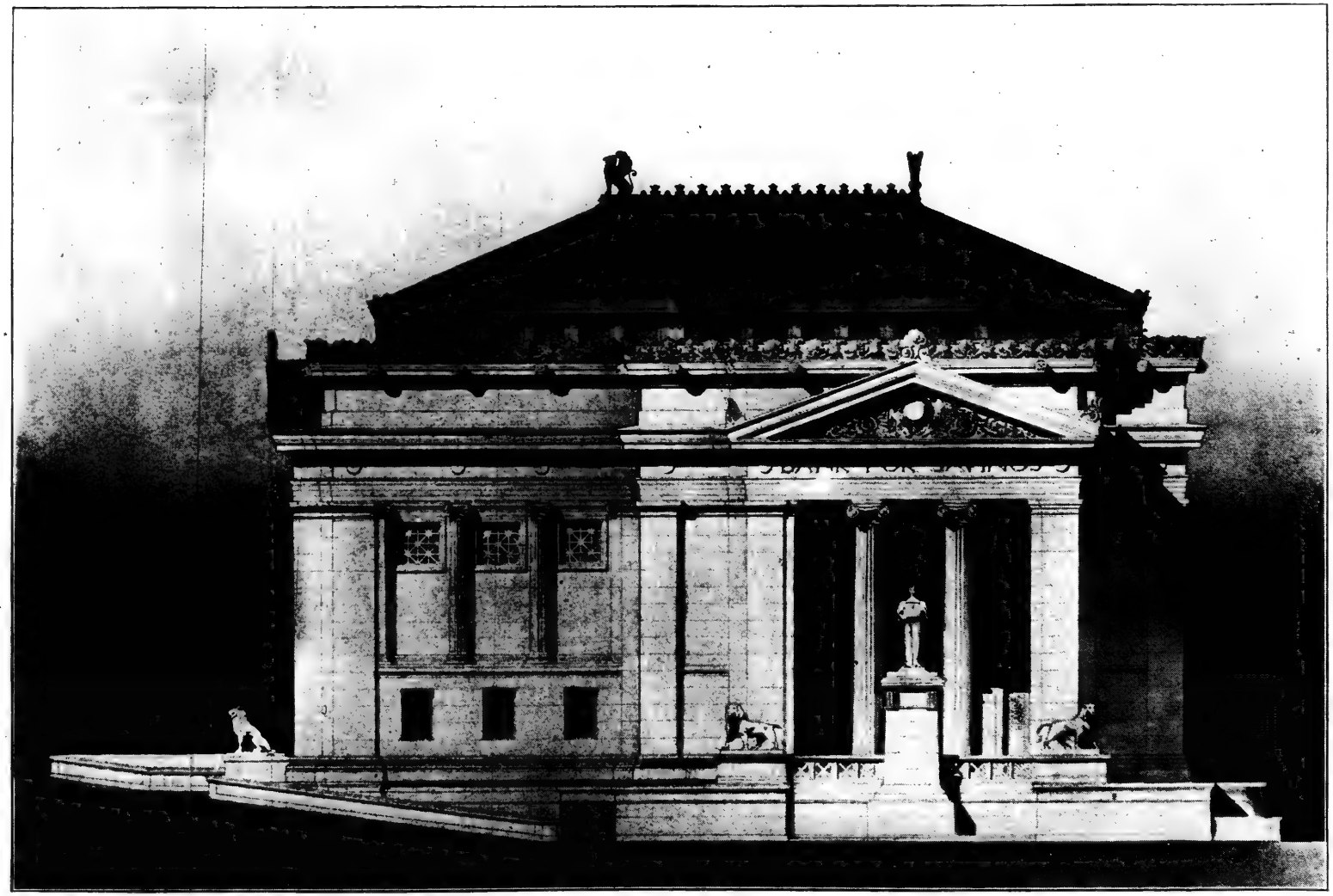
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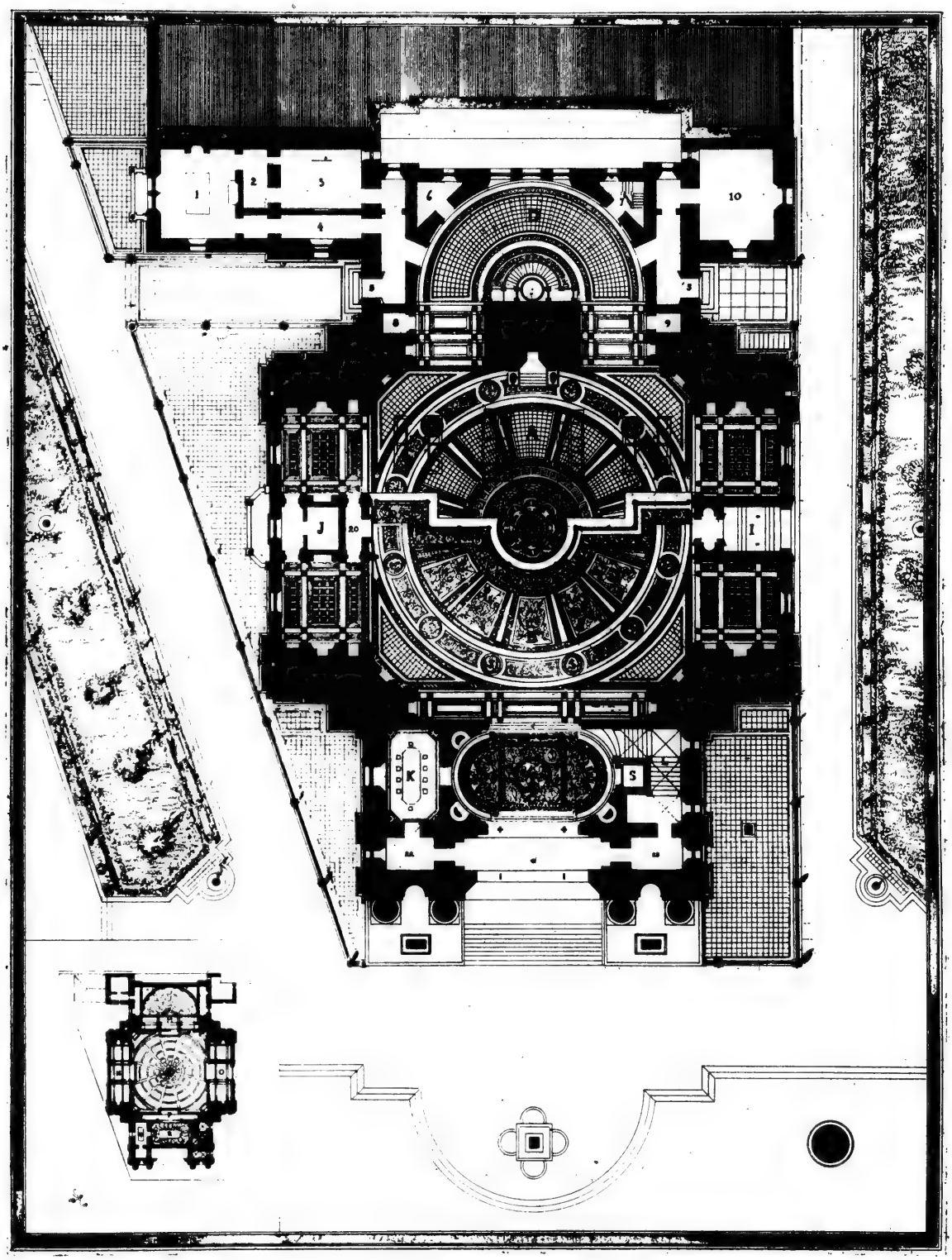
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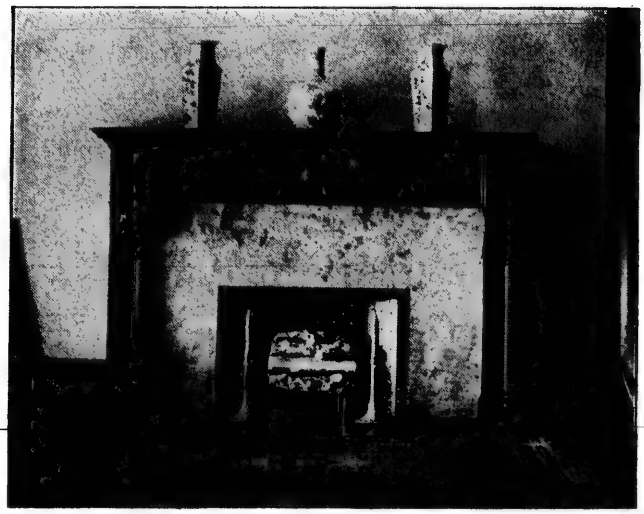
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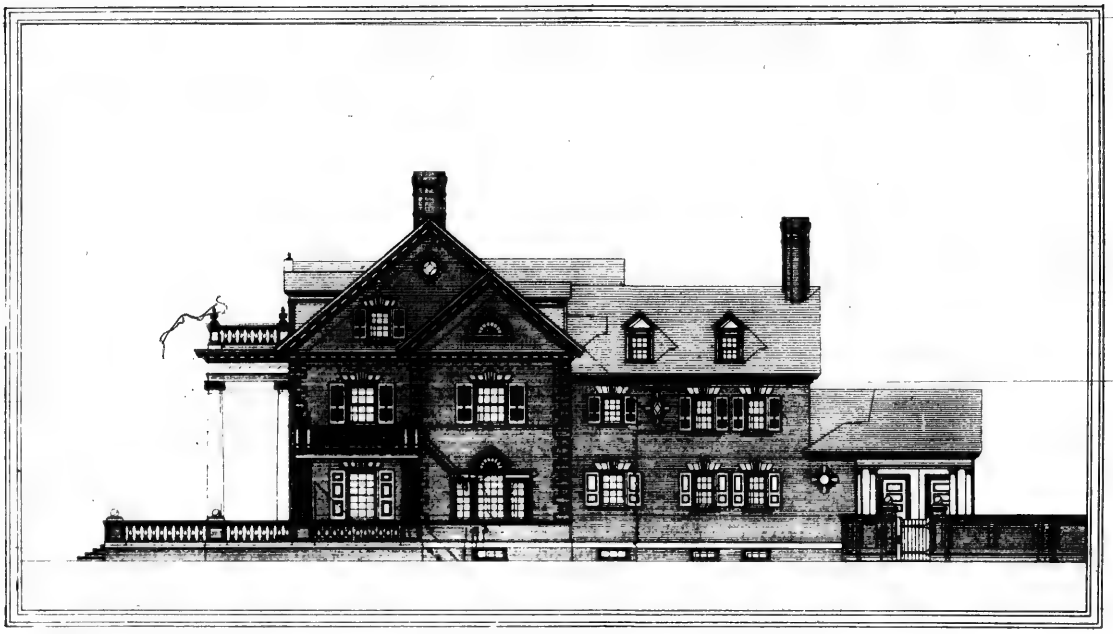
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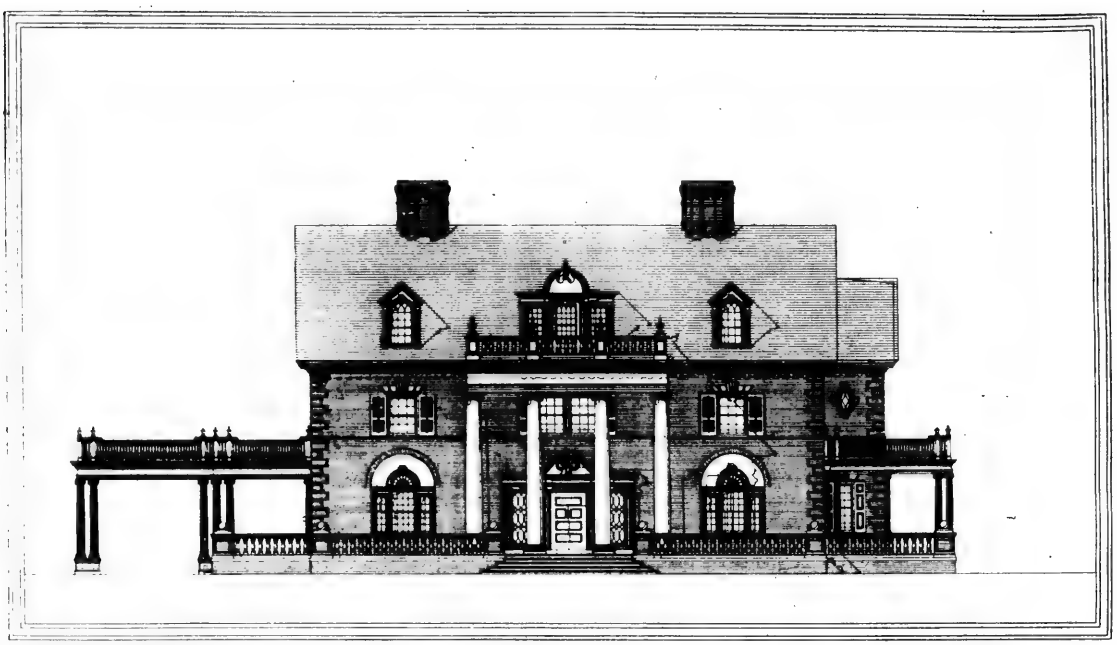
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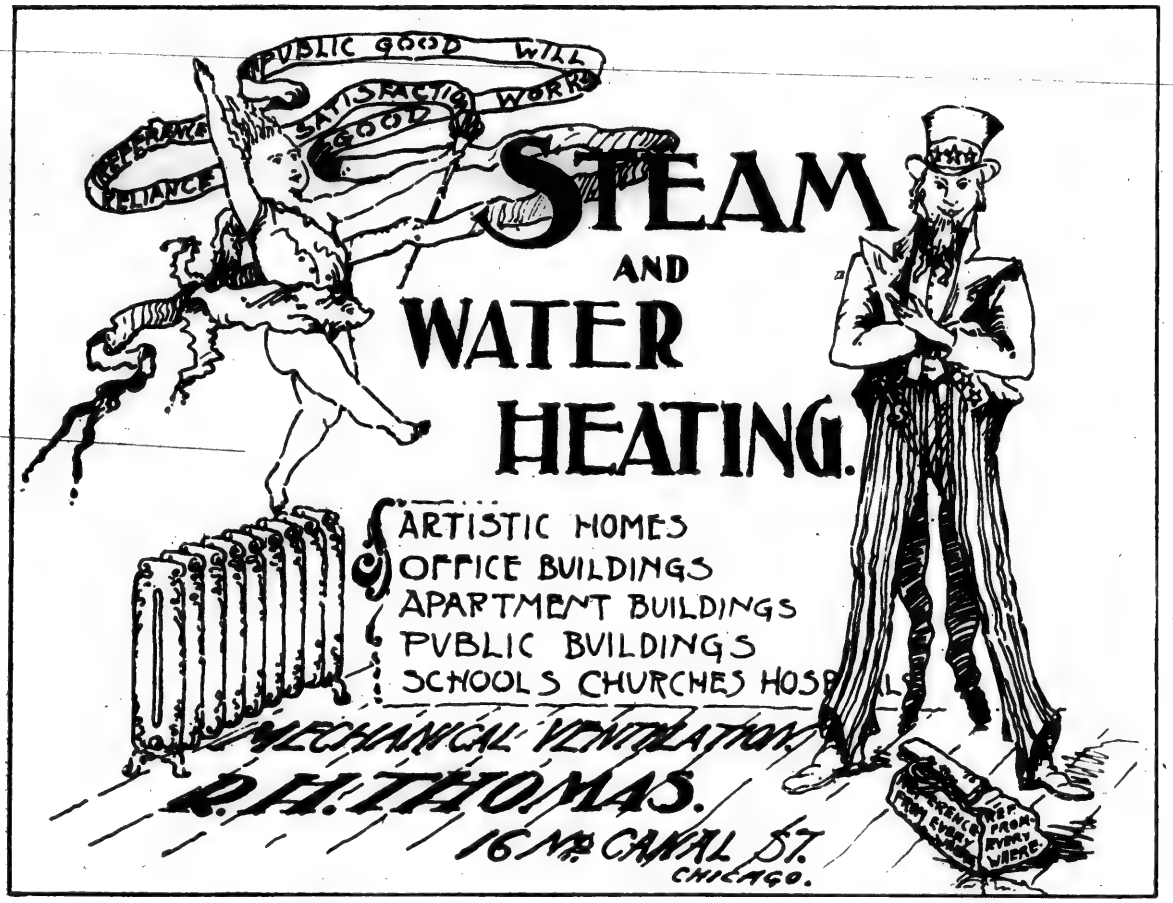
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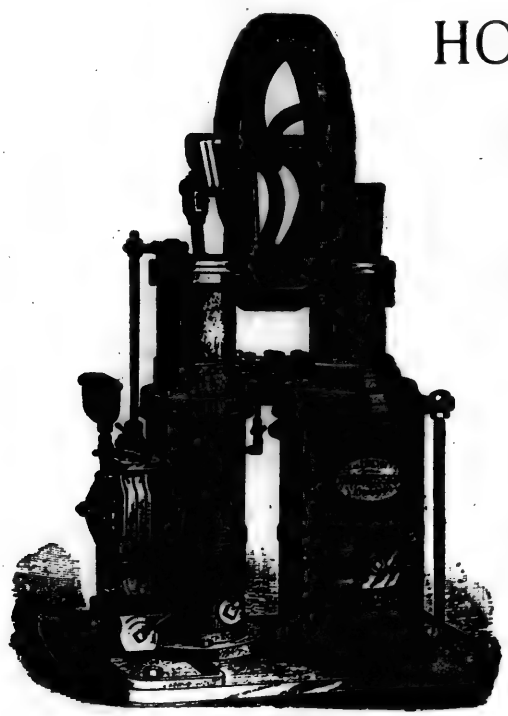


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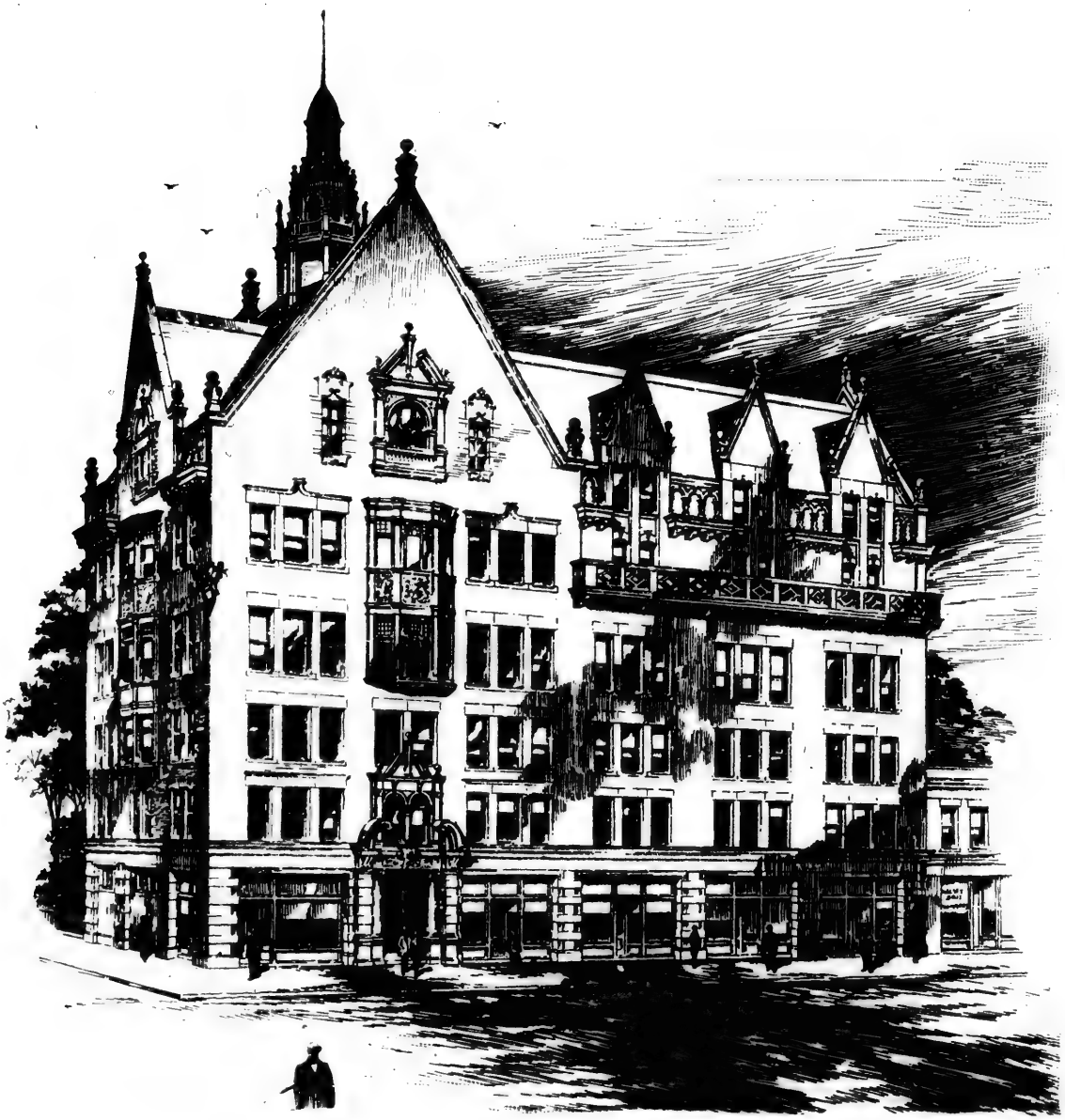
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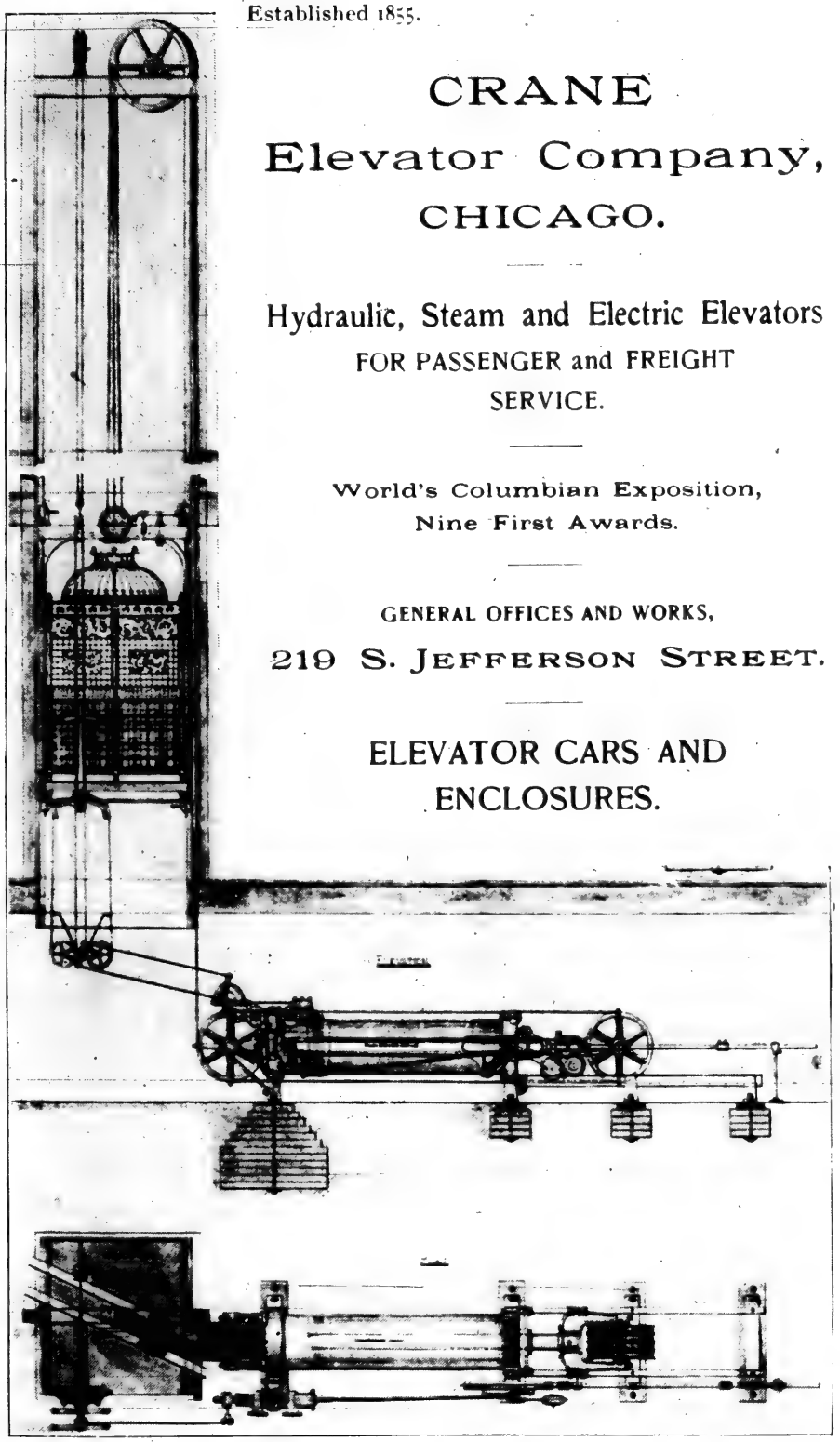
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Showing Side Lock.



Cross Section.



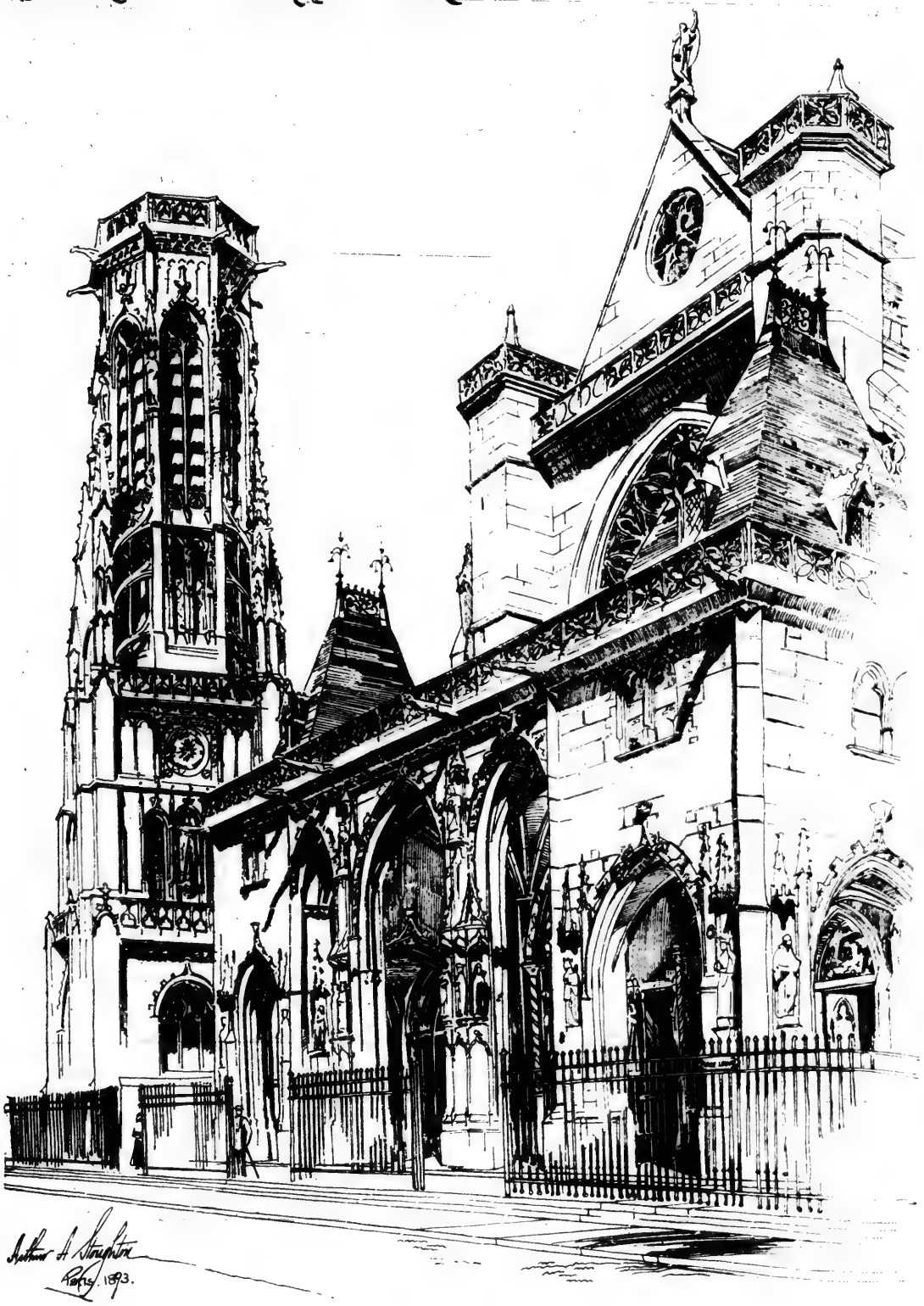
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Decorative Panel. *Government.* *Elihu Vedder.*

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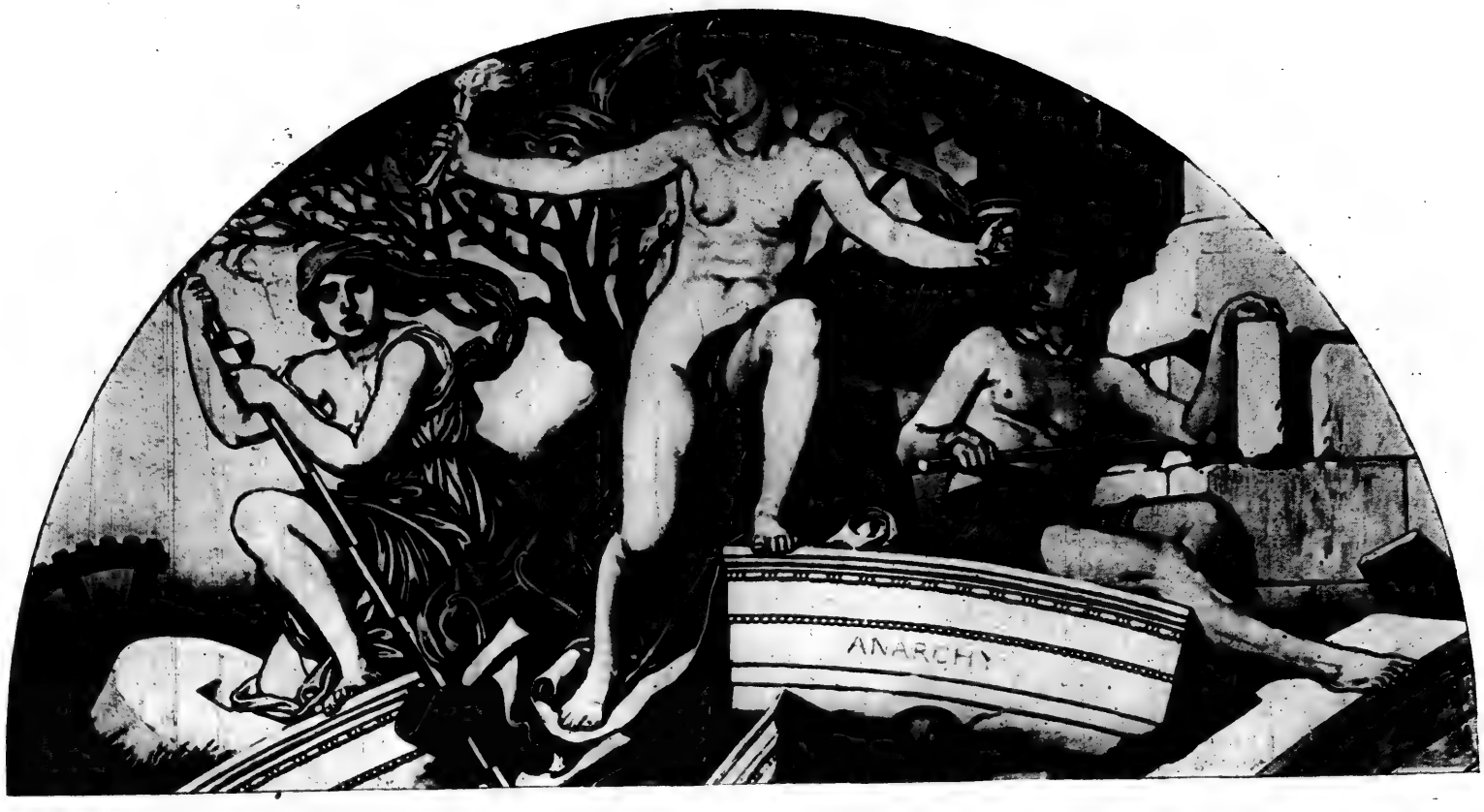
Foreign Sketch. *Arthur A. Stoughton.*

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AT THE
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BEGINNING MARCH TWENTY-THIRD
ENDING APRIL ELEVENTH
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Introduction

The principal object of the Chicago Architectural Club, the *raison d'etre* for its existence, is the advancement of Architecture and the Allied Arts.

To this end meetings are held, lectures delivered and classes conducted for the improvement of the members in their art, but realizing that no great advance can be made without the intelligent appreciation of the public, we endeavor in our annual exhibitions to present the best that has been done in the year, not only in the local field, but from the United States generally, to the end that the interested layman may follow the progress of Architecture and Architects, and by his ever increasing sympathy find for himself an added pleasure in the contemplation of good work from the standpoint of an educated taste and give to the capable men that discriminating encouragement which is one of the Artist's highest rewards.

The scope of the Exhibitions includes drawings and sketches of buildings in course of erection, projects in competition, drawings by students in the various schools both here and abroad, and such sketches and studies of historic monuments as help one to an appreciation of the purely pictorial feeling in Architecture and its surroundings.

Under the generic title of the Allied Arts are included exhibits of architectural sculpture, mural decorations and stained glass, carvings in wood, metal work, mosaics, and such decorative articles as display design in the ornamentation of buildings.

Modern methods of pictorial reproduction have enabled us to illustrate the Catalogues of these Exhibitions in such a manner that they have become valuable as records of Architectural History in America, and are preserved and consulted as reference books by Architects generally.

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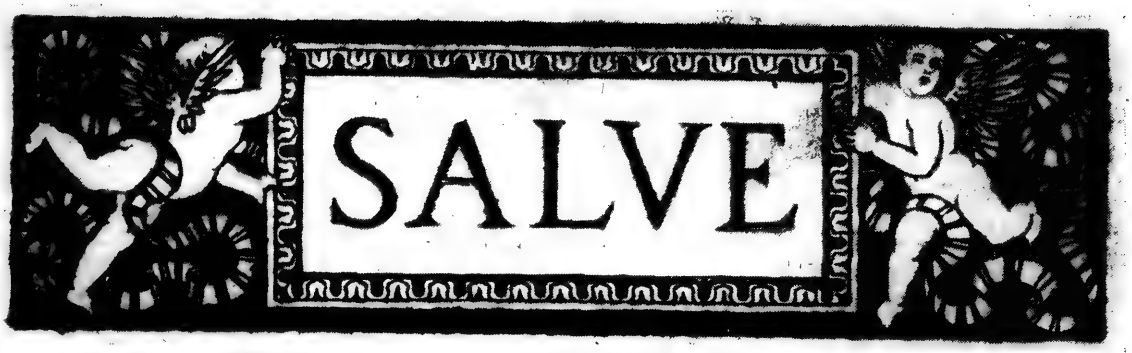
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9 Government Building at Pueblo, Col.
10 Government Building at Portland, Ore.

HUGO ARNOLD—274 Michigan Avenue.

11 Water Color Sketch.
12 Water Color Sketch.
13 Water Color Sketch.

CHARLES B. ATWOOD—(Deceased).

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(The following are original sketches by Mr. Atwood and are exhibited by courtesy of Mr. Daniel H. Burnham.)

14 First Sketch for the north and south ends of the Art Palace, W. C. E.

15 A Study for the Art Palace, W. C. E.

16 A Study for the Interior of the Art Palace, W. C. E.

17 Studies for the Dome of the Art Palace, W. C. E.

18 A Detail.

19 First Sketch for the Art Institute of Chicago.

20 Plan for a Church in Evanston, Ill.

21 Elevation of Same.

22 Elevation of a Church.

23 Study for an Office Building.

24 Study for a Banking House.

25 Photograph of the Art Palace—World's Columbian Exposition.

26 Portrait of Mr. Atwood.

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27 Competitive Design for Police and Fire Station for Evanston—By L. Rasmussen.

JAY B. BEEL—274 Michigan Avenue.

28 Temple of Fortune.

29 Water Color and Pastel Sketch.

BELDEN AND HIGGINSON—1001 Monadnock Block.

30 A Country House—Scale Drawings, by A. B. Higginson.

31 An Entrance to a Cemetery, by A. B. Higginson.

32 A Country House—Perspective (Catalogue Illustration), by Edgar S. Belden.

33 Old House in Blois, France, by Edgar S. Belden.

34 Competitive Design Police and Fire Station for Evanston, Ill.

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35 Color Scheme for Decoration of Pompeian Court—
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36 Another Drawing of Same—(Catalogue Illustration).

37 Color Scheme for Decoration of Dining Room—
Jefferson Hotel, Richmond, Va.
Carrere & Hastings, Architects.

38 Sketch for Decoration, "The Dance."

39 Sketch for Stained Glass.

40 Decoration for Dining Room, "Fruit" and "Bread."

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43 Fenway Garden—Boston—Perspective and Plans.

44 Fenway Garden—Boston—Banquet Hall.

45 Study for an Entrance to an Ice Rink.

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46 Rome—Preliminary Nude Study—Decoration of Dome—Washington Library.

47 America—Drawing for Figure—Decoration of Dome—Washington Library.

48 Greece—Drawing for Figure—Decoration of Dome—Washington Library.

49 Italy—Drawing for Figure—Decoration of Dome—Washington Library.

50 Study for Decoration of the Lantern Crown of Washington Library.

51 "The City of Pittsburg Offering Her Steel and Iron to the Commerce, Industry, Agriculture, and Navigation of the World"—Lunette in the Bank of Pittsburg.

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52 Mausoleum.

53 Proposed Speedway Across, and City Gates Houses to, Chicago River.

54 Section of an Art Gallery.

55 Elevation of a Parsonage.

56 Elevation of a Club House.

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57 Memorial Tablet to A. C. Hesing.

58 Victory for Lovejoy Monument.

59 Tripod for Lovejoy Monument.

60 Eagle for Lovejoy Monument.

61 Model for Fountain.

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62 House at Boonton, N. J.

63 House for Judge John F. Dillon.

64 House for Dr. I. H. Platt.

66 Plan of Grounds, St. Bartholomew's School.

67 Front Elevation, St. Bartholomew's School.

E. RAYMOND BOSSANGE—12 East Twenty-third Street, New York.

68 A Ferry House—Plan—Medal Design Beaux Arts Society Competition.

ADDISON B. LE BOUTILLIER—100 Charles Street, Boston.

69 Interior of a Temple at Paestum.

CLAUDE FAYETTE BRAGDON—Rochester, N. Y.

70 Design for Stained Glass, "The Snake Charmer."

71 Design for Stained Glass, "Diana" and "The Shadow."

72 Chap Book Drawings.

73 Book Plates and Book Covers.

CLAUDE FAYETTE BRAGDON—Rochester, N. Y.—Continued.

74 Venetian Sketch.
75 Sketch for a House for Mr. Campbell Johnston, Pasadena, Cal.
76 Measured Drawing of Italian Detail.
77 Sketch in Paris.
78 Sketch in Paris.
79 Frame of Italian Sketches.
80 Sketches of Italian Palaces.
81 End Pavilion of the Hotel de Ville, Paris.
82 Burnt Wood Panel, "Diver and Mermaid."
83 Burnt Wood Panel, "Trilby."
84 Burnt Wood Panel, Renaissance Design—(Catalogue Illustration).
85 Perspective—Proposed New Municipal Building for the City of New York—Gordon, Bragdon and Orchard, Architects.
86 Front Elevation of Same.
87 Rear Elevation of Same.
88 Section of Same.
89 Basement plan of Same.
90 First Floor Plan of Same.
91 Second Floor Plan of Same.
92 Sketches in London and Paris.

BRIGHT & BURFEIND—827 Schiller Building.

93 Barnhof, Germany—Drawing by Walter Schumm.
94 Residence Front, Berlin—Drawing by Walter Schumm—(Catalogue Illustration).

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95 Mission Church of San Fernando, California.
96 Mission Church of San Juan Capistrano, California.
97 Design for Small Country House in California—Plan.
98 Design for Small Country House in California—Elevation.

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101 Facade of a National Theater.

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102 Elevation, by David J. Meyers, Boston—First Prize, Gold Medal (Catalogue Illustration).

103 Plan of Same (Catalogue Illustration).

104 Elevation, by John F. Jackson, Buffalo—Second Prize, Silver Medal (Catalogue Illustration).

105 Plan of Same.

106 Elevation, by Oscar M. Hokanson, Philadelphia, Pa.—Second Prize, Silver Medal (Catalogue Illustration).

107 Section of Same.

CHICAGO ARCHITECTURAL CLUB—Continued.

108 Plan of Same.

109 Elevation, by Arthur Shrigley, Lansdowne, Pa.—Third Prize, Bronze Medal.

110 Plan of Same.

111 Elevation, by John F. Sheblessy, Chicago—Honorable Mention, Special Bronze Medal.

112 Plan of Same.

113 Elevation, by Thomas Livingston, Chicago—Honorable Mention, Special Bronze Medal.

114 Plan of Same.

115 Elevation, by Pierre A. Liesch, Boston—Commend.

116 Plan of Same.

117 Elevation, by Wm. Leslie Welton, Everett, Mass.—Commend.

118 Plan of Same.

127 Elevation, by Harry S. Thomas, Jr., Chicago.

128 Plan of Same.

135 Elevation, by Harry W. J. Edbrooke, Chicago.

136 Plan of Same.

137 Elevation, by Henry K. M. Goodwin, Louisville, Ky.

138 Plan of Same.

143 Elevation, by Herbert C. Wise, Philadelphia, Pa.

145 Plan of Same.

146 Elevation, by John Robert Dillon, Detroit, Mich.

147 Plan of Same.

CHICAGO ORNAMENTAL IRON WORKS—Twenty-sixth and South Halted Streets.

152 Galvano Door Cover and Galvano Ornaments, etc.

153 Galvano—Copies of Medals, etc.

154 Bronze Baluster (Catalogue Illustration).

155 Bronze Baluster (Catalogue Illustration).

156 Bronze Door and Frame.

CLARK & JAMES—50 Bromfield Street, Boston.

157 Court, Ludford House, Ludlow.

158 Ludford House.

CLARK & JAMES, 50 Bromfield Street, Boston—Continued.

159 Much Wenlock (Reynolds).

160 Much Wenlock (Old Street).

COLUMBIA UNIVERSITY IN THE CITY OF NEW YORK.

161 A Club House, by W. E. Parsons.

162 Exeter Cathedral, by J. T. Tubby, Jr.
Stained Glass in Cologne Cathedral, by A. H. Albertson.

163 A Museum, by Richard L. Leo.

164 Palazzo Pandolfini, Florence, by Arthur Ware.
San Biagio, by H. A. Beadle.
Farnese Palace, by C. L. Otto.

165 Grand Staircase, by C. C. Wright.

166 A Club, by W. E. Parsons.

167 A Railway Terminus, by W. E. Parsons.
For other Columbia University drawings see end of catalogue. (No. 719, etc.)

R. N. CRANFORD—803 Ashland Block.

168 Competitive Design for Art Museum, Fairmount Park, Philadelphia—Elevation.

169 Competitive Design for Art Museum, Fairmount Park, Philadelphia—Elevation.

170 Competitive Design for Art Museum, Fairmount Park, Philadelphia—Plan.

171 Competitive Design for Art Museum, Fairmount Park, Philadelphia—Plan.

172 Preliminary Sketch for a Suburban Church.

173 Preliminary Sketch for a Church in Hyde Park.

HENRY E. CREGIER—114 Dearborn Street.

174 First Church of Christ, Scientist, Chicago—Exterior.

175 First Church of Christ, Scientist, Chicago—Interior.

FRANK L. DAVIS—302 Michigan Avenue

176 Color Sketch of Mosaic Head—Drawing by McArthur.

177 Color Sketch of Mosaic Ornament—Drawing by McArthur.

178 Mosaic Head Executed from Above.

179 Mosaic Ornament Executed from Above.

180 Mosaic Figure of St. Paul.

N. MAX DUNNING—1002 Teutonic Building.

181 Competitive Design for Church of Christ, Scientists, Chicago.

182 Residence at Winnetka.

183 Sketch of a Colonial Porch.

184 Sketch of an Old Chateau.

185 Sketch of College of Spain.

WILSON EYRE, JR.—927 Chestnut Street, Philadelphia, Pa.

186 Garden for Beauveau Borie, Jenkintown, Pa.

187 Garden for Charles L. Borie, Jr., Jenkintown, Pa.

188 House for A. L. Frothingham, Princeton, N. J. (Catalogue Illustration).

FERRY & CLAS—Milwaukee, Wis.

189 Competitive Design for Library for Erie, Pa.—Exterior.

190 Competitive Design for Library for Erie, Pa.—Interior of Reference and Reading Room—Drawings by Elmer Grey.

WALTER FISCHEL—686 Forty-third Street.

191 Bronzed Plaster Medallion, Bas Relief (Pestalozzi, Froebel).

JOHN B. FISHER—453 Twenty-ninth Street.

192 Pen and Ink Sketch.

193 An Interior of San Marco.

T. O. FRAENKEL—604 Pullman Building.

194 Water Color Sketch.

HUGH M. G. GARDEN—820 Marshall Field Building.

195 Competitive Design for the First Church of Christ, Scientists—Plan of Main Floor.

197 Same—Longitudinal Section.

198 Same—Interior Perspective (Catalogue Illustration).

199 Same—Exterior Perspective (Catalogue Illustration).

201 A Tomb.

202 A Court House.

203 Residence for William Manson.

CHAS. E. GARSTANG—Davenport, Iowa.

205 Doorway in an Old Courtyard, Abbeville—From Photograph (Catalogue Illustration).

206 Castle of Vitre—From Photograph.

207 Florence, Cloister of Certosa di val D'ema Monastery—From Photograph.

208 Venice, Doorway of the Church of the Frari—From Photograph (Catalogue Illustration).

PAUL GERHARDT—920 Schiller Building.

209 Evangelical Lutheran Church—Interior Perspective.

CASS GILBERT—524 Endicott Building, St. Paul, Minn.

210 Second Premiated Design—Montana State Capitol Building—Perspective (Catalogue Illustration).

211 Same—First Floor Plan.

212 Same—Second Floor Plan (Catalogue Illustration).

213 Same—Attic Floor Plan.

214 Same—Elevation, North.

215 Same—Elevation, South.

216 Same—Section.

217 Armory—Shattuck School.

218 Building for Shattuck School (Catalogue Illustration).

219 Amiens Cathedral.

220 Temple of Castor and Pollux, Agrigentum, Sicily.

221 Cottage near St. Paul, Minn. (Catalogue Illustration).

CASS GILBERT—524 Endicott Building, St. Paul, Minn.—Continued.

222 Houses in St. Paul, Minn.

223 Balcony of Endicott Building.

224 Brazer Building, Boston, Mass.—Drawing by D. A. Gregg (Catalogue Illustration).

RICHARD GRIESSER—909 Schiller Building.

225 Country Village Scene, Germany.

226 Country Village Scene, Germany.

CLARENCE HATZFELDT—172 Washington Street.

227 Small Library (Catalogue Illustration).

J. T. HETHERINGTON—100 Washington Street.

228 Proposed Apartment Building, Chicago—Drawing by L. Rassmussen.

H. E. HEWITT—5828 Woodlawn Avenue.

229 Delta Gamma Lodge, Albion, Mich.

FRANCES G. HIGGINSON—Winnetka, Ill.

230 Pastel, Design for Stained Glass.

231 Oil, Design for Stained Glass (Catalogue Illustration).

232 Oil, Design for Stained Glass.

HILL & WOLTERSDORF—70 LaSalle Street.

233 Competitive Design for Illinois Trust and Savings Bank—Plans.

234 Same—Elevation.

235 Same—Section.

HANS HIRSCH—346 East Fifty-sixth Street.

236 Ornament, Executed in Castine Marble.

HOWARD & CAULDWELL—10 East Twenty-third Street, New York.

237 Villa in Tennessee—Elevation (Catalogue Illustration).

238 Same—Plan (Catalogue Illustration).

239 Same—Section.

GEORGE MARTIN HUSS—1285 Broadway, New York.

240 Stone House, Lake George, N. Y.—First Floor Plan.

241 Stone House, Lake George, N. Y.—Perspective.

242 Front Elevation—Accepted Design for the desired Scientific Alliance Building, New York City.

HARRY DODGE JENKINS—100 Washington Street.

243 Sketch for the Chapel, University of Chicago, H. I. Cobb, Architect.

244 Birds Eye View Hull Biological Laboratories, University of Chicago, H. I. Cobb, Architect.

245 House for Alanson Bigelow, Jr., Cohassett, Mass., H. I. Cobb, Architect.

246 Water Color Sketch.

247 Chicago Post Office, Henry Ives Cobb, Architect.

EDGAR A. JOSSELYN—1 Broadway, New York.

248 Clarkson Memorial, Potsdam, N. Y.—Plan.

249 Clarkson Memorial, Potsdam, N. Y.—Perspective.

249A Clarkson Memorial, Potsdam, N. Y.

W. D. KIMBALL—With the Tobey Furniture Co.

250 Water Color Sketch of a Dining Room Table.

251 Water Color Sketch of a Couch.

252 Water Color Sketch of a Sofa.

W. E. KLEINPELL,
G. H. BORST,
J. T. HETHERINGTON,
} Associated Architects, 100 Washington Street.

253 A Country House—Drawing by Louis Rasmussen.

254 House at Yonkers on the Hudson—Drawing by Louis Rasmussen.

255 House at Yonkers on the Hudson—Drawing by Louis Rasmussen.

256 Proposed Residence on Drexel Boulevard, Chicago—Drawing by Louis Rasmussen.

257 Proposed Apartment Building on the South Side, Chicago.

J. & R. LAMB—59 Carmine Street, New York.

258 Design for Decoration of Dome—The Delaware Avenue Baptist Church, Buffalo, N. Y.

259 Design for Chancel End, Showing Altar and Reredos, also West and East Windows.

260 Design for "Conrad" Memorial, St. Mary's Church, Wayne, Pa.

JOS. LAUBER—1570 Madison Avenue, New York.

261 "Behold, I Stand and Knock at the Door"—Design for figure portion of window.

262 "He is not Here, He is Risen," Stained Glass—Loaned by Tiffany Glass and Decorating Co.

JOSEPH C. LLEWELLYN—1245 Marquette Building.

263 North Pavilion, Lincoln Park, Chicago.

BIRCH BURDETTE LONG—Evanston, Ill.

264 Durham Cathedral.

265 Entrance to Ludlow Castle (Catalogue Illustration).

266 La-Tour d'Aigues.

267 Street Fountain, Stamboul.

268 Houses, East Grinstead, England.

269 Lichfield Cathedral.

270 Central Tower, Canterbury, from Dark Entry.

HOWARD & CAULDWELL—10 East Twenty-third Street, New York.

237 Villa in Tennessee—Elevation (Catalogue Illustration).

238 Same—Plan (Catalogue Illustration).

239 Same—Section.

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266 La-Tour d'Aigues.

267 Street Fountain, Stamboul.

268 Houses, East Grinstead, England.

269 Lichfield Cathedral.

270 Central Tower, Canterbury, from Dark Entry.

GEORGE W. MAHER—218 LaSalle Street.

271 Facade of a Public Library Building.
272 Facade of a Residence.
273 A Match Rendering.
274 Photograph of a Residence.

A. L. C. MARSH—97 Nassau Street, New York.

275 Sketch for stable for John J. Gibbons, Esq., at Little Silver, N. J.
276 Sketch for house for John J. Gibbons, Esq., at Little Silver, N. J.

McKIM, MEAD & WHITE—160 Fifth Avenue, New York.

277 Front and Rear Elevations—Library Building—University of the City of New York.
278 Plan of Same.
279 Same—Section on Main Longitudinal Axis.
280 Perspective of University Hall—Columbia University.
281 Another Perspective of Same.
282 First and Second Floor Plans of Same.
283 Elevation of Academical Building—University of Virginia.
284 Plan of Same.
285 Elevation of Mechanical Laboratory—University of Virginia.
286 Plan of Same.
287 Elevation and Section of Restoration of Rotunda—University of Virginia.
288 Plan of Same.
289 General Plan—University of Virginia.

FRANK CURRY MILLER—116 North Broad Street, Philadelphia, Pa.

290 A Residence in Germantown.
291 A School House in Stamford, Conn.

MITCHEL & HALBACH—264 Michigan Avenue.

292 Competitive Decorative Designs for the Illinois Trust and Savings Bank.
293 Same.
294 Same.
295 Same.
296 Same.
297 Same.
298 Same.

HORACE MORAN—876 Broadway, New York.

299 An Interior—Musee de Cluny, Paris.

J. GEORGE MORGAN—Philadelphia, Pa.

300 Facade of the Palace—Cogolludo.

THE MOSAIC TILE COMPANY—619 Pullman Building.

301 Head Executed in Mosaic Tile.

302 Head Executed in Mosaic Tile.

IVAR NAESS—113 Sedgwick Street.

303 Baptistery Screen.

304 Motive from the Pantheon and from the Vatican.

NETTLETON, KAHN & TROWBRIDGE—Detroit, Mich.

305 Competitive Design for the County Building, Detroit, Mich.

306 Study for an Art Club Building.

WILLIAM CHURCHILL NOLAND—Richmond, Va.

307 S. Giorgio Maggiore, Venice.

308 Decoration in Library, Siena Cathedral.

309 Ceiling Decoration, Villa Madama, Rome.

310 Old House, Lisieux, France.

311 Old House, Chinon, France.

312 Bits of Mt. S. Michel, Angers, France, and of Salisbury, England.

313 Bits of Sens and Le Mans, France.

OLMSTEAD, OLMSTEAD & ELIOT—Brookline, Mass.

314 General Plan of Jackson Park, Chicago.

315 General Plan of Lake Park, Milwaukee.

316 General Plan of Leland Stanford University, California.

317 Perspective of Same—Photolith from drawing by D. A. Gregg.

318 General Plan—Art Institute of Chicago—Grounds.

319 General Plan—Estate of Ogden Geolet, Newport, R. I.

320 General Plan—Estate of J. M. Longyear, Marquette.

321 General Plan—"Onunda."

322 General Plan—"Auldwood."

323 Photographs of "Onunda."

324 Heliotypes of "Auldwood."

JOSEPH PENNELL—

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JOSEPH PENNELL—Continued,

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400 Gate of the Vine.
401 Court of Lions. No. 1.
402 Court of Lions. No. 2.
403 The Apartments of Washington Irving, Alhambra.
404 Doorway: Court of the Fishpond.
405 Street of the Dead.
406 The Little Inn Yard.
407 The Alhambra from the Fountains of Avellanos.
408 The Gate of Justice, Alhambra. No. 1.
409 The Gate of Justice, Alhambra. No. 2.
410 The House of the Weathercock: Pass of Lope.
411 The Gate of Iron.
412 The Market-place, Granada.
413 Court of the Generalife.
414 The Sierra Nevada.
415 Gate of the Alhambra.
416 Parador del Sol.
417 Tomb of Ferdinand and Isabella.
418 The Coppersmith.
419 The Alhambra from the Abbyacin.
420 The Fountain of Lions.
421 The Shabbiest Inn of Granada
422 The Mosque.
423 Lions of the Mosque.
424 The Court of the Mosque.
425 The Garden of the Mosque. No. 1.
426 The Garden of the Mosque. No. 2.
427 Tower of the Mosque.
428 Entrance to the Alhambra.
429 The Court of Myrtles.
430 The Hall of Ambassadors.
431 The Cypress of the Generalife.
432 The Balcony.
433 The Green Shop.
434 Garden of the Generalife.
435 The Great Window.
436 Posada de las Tabladas.
437 The Shop with the Blue Tiles.

JOSEPH PENNELL—Continued.

438 In the Alhambra Wood.
439 The Shop.
440 On the Banks of the Darro.
441 The Bridge on the Darro.
442 The Gate of Elvira.
443 The Bridge at Cordova.
444 The Inn Yard, Granada.
445 The Shop of the Little Cat.
446 Court of the House of Peregil.

LOUIS RASMUSSEN—1467 North Clark Street.

447 Competitive Design for Monument in memory of Jefferson Davis. (Catalogue Illustration.)

LOUIS T. RISHER—Detroit, Mich.

448 Chateau of Tourney.
449 Design for a Country Church—Plan.
450 Design for a Country Church—Elevations.

FRED. S. ROBINSON—Grand Rapids, Mich.

451 A Country House and a Village Smithy.
452 Water Color Sketch.
453 Water Color Sketch.

JOHN ARTHUR ROGERS—803 Ashland Block.

454 A Mill in France.
455 Gateway after Parrish.
456 House at Lisieux, France.

HENRY J. ROSS, 737 Unity Building.

457 Competitive Design for Montana State Capitol Building, Perspective.
458 Same—Section.
459 Same—First Floor Plan.
460 Same—Second Floor Plan.
461 Competitive Design for Binghamton, N. Y., City Hall—Floor Plan.
462 Same—Elevation.
463 Evanston Police and Fire Station.
464 Chicago Residence. (Catalogue Illustration.)

HENRY J. ROSS, 737 Unity Building—Continued.

465 Chicago Residence.
466 Depot at Edgebrook.
467 Tower in Germany.
468 Street in France.
469 Elizabethian House.
470 House for A. J. Earling, Oconomowoc, Wis.
471 House at Glen Ridge, N. Y.
472 Kaukauna High School—Elevation.
473 Plan of Same.

RUSSELL & ERWIN MFG. CO.—New York.

474 Plaster Cast—Colonial Escutcheon, designed by O. E. Brandt.
475 Plaster Cast—Greek Escutcheon, designed by O. E. Brandt.
476 Bronze Casting—Door Knocker, designed by O. E. Brandt.
477 Bronze Casting—Greek Escutcheon, designed by O. E. Brandt.
478 Color Sketch—Empire Escutcheon and Knob, designed by O. E. Brandt.
479 Color Sketch—Louis XVI Escutcheon and Knob, designed by O. E. Brandt.
480 Color Sketch—Gothic Escutcheon and Knob, designed by O. Brandt.
481 Bronze Casting—Louis XV Escutcheon, designed by W. B. Ditmar.
482 Bronze Casting—Greek Escutcheon, designed by W. B. Ditmar.
483 Bronze Casting—Naturalistic Escutcheon, designed by W. G. Williamson.

WALTER SCHUMM—241 Wabash Avenue.

484 Club Building in Berlin.
485 Design for a Lodge.

EDGAR V. SEELER—328 Chestnut Street, Philadelphia, Pa.

486 The Dental School of the University of Penn.—1st and 2d Floor Plans. Side Elevation and Transverse Section.
487 Same—Front Elevation.
488 Courtyard of the Palazzo, Fava, Bologna.
489 The Flower Astronomical Observatory—Uni. of Penn.
490 Sketch in Viterbo.
491 Chateau de Vitre.
492 Three Foreign Water Color Sketches.

HOWARD SHAW—115 Monroe Street.

493 A Bachelors' Apartments.
494 Lakeside Press Building. (S. A. Treat and Howard Shaw, Associated Architects.)
495 Residence for W. E. Kelly. (Catalogue Illustration.)
496 Residence on Calumet Avenue, Chicago. (Catalogue Illustration.)
497 A Memorial Chapel.
498 A Country Club.
499 A Residence on Greenwood Avenue.

JOHN F. SHEBLESSY—100 Washington Street.

500 Elevation for a Town Hall. (Catalogue Illustration.)
501 Plan of a Town Hall.
502 Sketches, Original Designs.

SHEPLEY, RUTAN AND COOLIDGE—1309 Venetian Building.

503 Court House at South Bend, Ind. Perspective.
504 Plan of Same.
505 Section of Same.
506 Competitive Design for Illinois Trust and Savings Bank. Perspective. (Catalogue Illustration.)
507 Section of Same. (Catalogue Illustration.)
508 House for Joseph Medill, Esq., Wheaton, Ill.

CHAS. P. SHEWEY—218 La Salle Street.

509 Pen and Ink Sketch.
510 Pen and Ink Sketch.

GEO. K. SHIMODA—1114 Steinway Hall.

511 Competitive Design of Illinois Trust and Savings Bank.
512 Sketches at Nikko, Japan.

SKETCH CLUB OF NEW YORK—3 East Fourteenth Street, New York.

513 Competitive Design for New York Athletic Club, by H. H. Braun.
514 Christ on the Cross, by A. R. Ritter.
515 Sketch Club of New York—Outing Sketches, by C. H. Darsh.
516 Sketch Club of New York—Outing Sketches, by C. H. Darsh.
517 Design for Hoboken Library, by Jas. Ross.
518 Two Cottages, by Jas. Ross.

SKETCH CLUB OF NEW YORK—3 East Fourteenth Street, New York—Continued.

519 A Batchelors' Bungalow, by W. H. Dudley.
520 Measured Drawings—Manchester Cathedral, by Jas. S. A. Mercer.
521 Measured Drawings—Manchester Cathedral, by Jas. S. A. Mercer.
522 Measured Drawings—Manchester Cathedral, by Jas. S. A. Mercer.
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524 Measured Drawing—Manchester Cathedral, by Jas. S. A. Mercer.
525 Measured Drawing—Manchester Cathedral, by Jas. S. A. Mercer.
526 Sketch Club of New York Competition—Piano Case, by J. N. Hutchins (deceased).
527 Sketch Club of New York Competition—Front for a Commercial Building, by J. N. Hutchins and E. J. Brown.
528 Color Sketches from Italy, by R. Kendrick.
529 Pencil Studies from Italy, by R. Kendrick.
530 Pencil Studies from Italy, by R. Kendrick.
531 Sepia Sketches from France, by R. Kendrick.
532 Outing Trip, Sketch Club of New York—From Nature, by John F. Nolan.

ST. LOUIS ARCHITECTURAL CLUB.

533 Residence, by Oscar Enders.
534 Suburban Residence, by Oscar Enders. (Catalogue Illustration.)
535 Norman Porch (Canterbury), by Oscar Enders.
536 Sketch in Burgundy, by Frank Stiff.
537 Library, by Benjamin Trunk.
538 Lindell Real Estate Building, by D. A. Gregg.
539 Pickwick Club, by E. G. Garden.
540 Designs for a Cabinet, by Victor Berlindis.
541 City House (Middle Ages), by S. M. Hitt.
542 Class Work (Capitals). (Catalogue Illustration.)
543 Class Work (Doorway).
544 Class Work (Tower).
545 Residence, by Wm. B. Ittner.
546 Residence, by Wm. B. Ittner.

ST. LOUIS ARCHITECTURAL CLUB—Continued.

547 Residence, by Wm. B. Ittner.
548 Wayne County Court House (Drawings by Messrs. Ittner, Guissart, Helfensteller and Enders).
549 Same.
550 Same.
551 Same
552 Same.
553 Same.
554 Same.
555 Same.
556 Study for a Park Pavilion, by G. F. A. Brueggeman.
557 Public Drink House, by Emil H. Niemann.
558 Entrance to Private Estate, by Emil H. Niemann.
559 Savings Bank, by Emil H. Niemann.
560 Theater, by Ernest Klipstein.
561 Justice Court, by Ernest Klipstein.
562 St. Paul Capitol, by F. C. Bonsack.

SUTCLIFFE & BUCK—234 La Salle Street.

563 Entrance to Lincoln Park, Chicago.

T. SQUARE CLUB—Philadelphia, Pa.

564 Ingle Nook, by Geo. G. Bassett. (Catalogue Illustration.)
565 Pritchett House, by Frank Allison Hays.
566 Rear of Pritchett House, by Frank Allison Hays.
567 Courtyard in Apartment House, Wilmington, by Frank Allison Hays. (Catalogue Illustration.)
568 Sketch for House, by Frank Allison Hays. (Catalogue Illustration.)
569 A Savings Bank—Facade, by William Charles Hays. (Catalogue Illustration.)
570 Plan of Same, by William Charles Hays.
571 Temple of Neptune—Paestum, by William Charles Hays.
572 Sketch near Florence, by William Charles Hays.
573 Doorway, Church of Santa Paula, Seville, Spain, by A. C. Munoz and J. J. Borie.
574 Design for a Pedestal, by A. C. Munoz.
575 Country House near Vigo, Spain, by A. C. Munoz.
576 Cottage, by William L. Price.
577 Residence for Chas. E. Hires, Esq., by William L. Price. (Catalogue Illustration.)

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578 House at Overbrook, by William L. Price.
579 Detail of Hall Mantel—Residence of Alan Wood, by William L. Price.
580 Store Building, Germantown, Pa., by William L. Price.
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582 Interior Decoration—Empire Drawing Room, by Wm. F. Suplee.
583 Interior Decoration—Empire Drawing Room, by Wm. F. Suplee.
584 Interior Decoration—English Dining Room, by Wm. F. Suplee.
585 Interior Decoration—Delft Dining Room, by Wm. F. Suplee.
586 A Stone Bridge, by Wm. Charles Hays.
587 A Stone Bridge, by David Knickerbacher Boyd.
588 A Stone Bridge, by James P. Jamieson.
589 A Stone Bridge, by J. George Morgan.
590 A Stone Bridge, by George Bisham Page. (Catalogue Illustration.)
591 A Spinster's Garden, by Lloyd Titus.
592 A Summer Sketch, by James P. Jamieson.
593 Old Mill at Warwick, by James P. Jamieson.
594 Facade for Three Banks, Adin B. Lacey.
595 Agrigentum, by James P. Jamieson.
596 South Portal of Cathedral Le Puy, by James P. Jamieson.
597 Chapel at Passyunk, by James P. Jamieson.
598 The Philopratrician Hall, by Emil G. Perot.
599 Portals at Bourges, by James P. Jamieson.
600 Mosaic, Palermo, by James P. Jamieson.
601 Pompeii, by James P. Jamieson.
602 Porte d'Ardon—Laon, by James P. Jamieson.
603 Summer Sketch, by James P. Jamieson.
604 Tower of St. Pierre, by James P. Jamieson.
605 French Bosses, by James P. Jamieson.
606 Foreign Sketches, by James P. Jamieson.
607 Sketches Near Angers, by James P. Jamieson. (Catalogue Illustration.)
608 Close Gate—Salisbury, by James P. Jamieson. (Catalogue Illustration.)

TIFFANY GLASS AND DECORATING CO.—New York.

610 Sketch for Stained Glass—"St. Cecilia," by J. A. Holzer.
611 Sketch for Decoration of a Dining Room, by J. A. Holzer.
612 Sketch for Stained Glass—"Ruth and Naomi," by J. A. Holzer.

HENRY W. TOMLINSON—28 Twenty-ninth Street.

613 "St. Caterina," Pisa.
614 Villa Rotonda, Vicenza. (Catalogue Illustration.)
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616 Inlay Work for Interior Wood Work.

VICTOR TRAXLER—1142 Rookery.

617 Design for a City Residence—Elevation. (Catalogue Illustration.)
618 General Plan of Same.
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A. B. TROWBRIDGE—Detroit, Mich.

620 Sketch of the Crypt at Mont St. Michel.

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624 Portico of a Music Hall, by Gerritt Jacob De Gelleke. (Catalogue Illustration.)
625 A Flower Stand, by Arthur Spayd Brooke.
626 A Flower Stand, by Lorin Andrews Rawson.
627 Gateway to a Private Estate, by Ira Edgar Hill.
628 A Building for the Study of Economics, by Franklin D. Edmund.
629 A Frontispiece, by Joseph Starne Miles.
630 A Fire Department Building, by Gerritt Jacob De Gelleke.
631 A Building for the Study of Economics, by Chas. Tattersall Ingham.
632 A City Residence—Section, by Harrison Goff Kinball.
633 Une Ecole des Beaux Arts—Plan, by George Croll Baum.
634 A School of Architecture—Plan, by Arthur Shrigley.
635 A Memorial Fountain, by Alfred Morton Githens.
636 A Well by the Roadside—Plan and Section, by Gerritt Jacob De Gelleke.
637 Detail of Same, by Gerritt Jacob De Gelleke.
638 Elevation of Same, by Gerritt Jacob De Gelleke.
639 A Well by the Roadside—Detail, by Henry Mocser Kropff.
640 Section and Plan of Same, by Henry Mocser Kropff.
641 Elevation of Same, by Henry Mocser Kropff.

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643 Plan of Same, by Arthur Ebbs. Willauer.

644 A National Theater—Plan, by Herman Louis Duhring.

645 Elevation of Same, by Herman Louis Duhring.

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648 Studies in Interior Decoration—Picture Frame, by Elizabeth J. Abel.

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655 Studies in Interior Decoration—Byzantine Mosiac, by Augustave A. Dick.

656 Studies in Interior Decoration—Renaissance Ceiling, by Augustave A. Dick.

657 Studies in Interior Decoration—Dining Room, by Anna Harlan Wistar.

658 Studies in Interior Decoration—Tapestry, by Anna Harlan Wistar.

659 Studies in Interior Decoration—Dressing Table, by Helen M. Pennington.

660 Studies in Interior Decoration—Dining Room Furniture, by Helen M. Pennington.

661 Studies in Interior Decoration—Brocade, by William Albert Stewart.

662 Studies in Ornament—Pompeian Wall, by Robert Frost Daggett.

663 Studies in Ornament—Renaissance Ceiling, by Conrad Ferdinand Neff.

664 Studies in Ornament—Byzantine Cap and Mosiac, by Conrad Ferdinand Neff.

665 Studies in Ornament—Moorish Wall Pattern, by Henry B. Hays.

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673 Thesis Design for a Botanical Museum, by Alfred Morton Githens.
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677 A Ferry House for New York City, by Conrad F. Neff.
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681 Pencil Sketches, by Frederick M. Mann.

C. G. VIERHEILIG—Grand Rapids, Mich.

682 Mention Drawings, Time Sketches, Grand Rapids Architectural Club.

H. VON HOLST—255 East Sixty-first Street.

683 A Rich Amateur's Residence—Plan.
684 Elevation of Same.
685 Frontispiece.
686 A Colonial Stairway.

DAN EVERETT WAID—803 Ashland Block.

687 Fifth United Presbyterian Church.
688 Girls' Mutual Benefit Club—531 W. Superior Street, Chicago.

WAID AND CRANFORD—803 Ashland Block.

689 Design for a Double House.
690 Design for a Double House.

WILLIAM WALTON—360 West Twenty-second Street, New York.

691 Heraldic Panel.
692 Panel for Black Wainscoting—"Lady Godiva's Dream."
693 Study for Tapestry.

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694 Cheateau de Comberg—From Photograph.
695 Cloister of an Augustine Convent—From Photograph.

CHARLES WEATHERSON—3739 Prairie Avenue.

696 Model of World's Columbian Exposition—Scale, 220 ft. to 1 in.

P. J. WEBER—1142 Rookery.

697 Prize Design—New York City Hall.
698 Same.
699 Same.
700 Same.
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702 Same.
703 Same.

LEO. J. WEISSENBORN—355 Garfield Avenue.

704 Design for a Residence.

E. T. WILDER—1120 Home Insurance Building.

705 A Bit in Venice.

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706 Lake Cottages.

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707 A Town Library—Elevation.
708 Plan of Same.

T. W. WILMARTH CO.—State Street.

709 Details of Bronze Fixtures Submitted for Chicago Public Library, designed and drawn by Charles E. Birge.
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711 Same. (Catalogue Illustration.)
712 Same.

FREDERICK WILSON—Stapleton P. O., Staten Island, N. Y.

713 Competitive Design for Windows for City Hall, Paterson, N. J. (Catalogue Illustration.)
714 Design for Mural Mosaic—"In Memoriam." (Catalogue Illustration.)

WILSON AND MARSHALL—218 La Salle Street.

715 Apartment Building. (Catalogue Illustration.)
716 Residence.
717 Semi-detached Residences.

JOHN E. YOUNGBERG—4000 Drexel Boulevard.

718 Measured Drawing of Academy of Sciences, Athens, Greece.

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734 A Opera House—Plan, by Joseph Van Vleck, Jr.
734A An Opera House—Side Elevation, by Joseph Van Vleck, Jr.
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737 A Boarding School—Elevation and Section, by Jas. M. Austen Darrach.
738 A Boarding School—Elevation and Section, by Jas. M. Austen Darrach.
738A A Boarding School—Plan, by Jas. M. Austen Darrach.

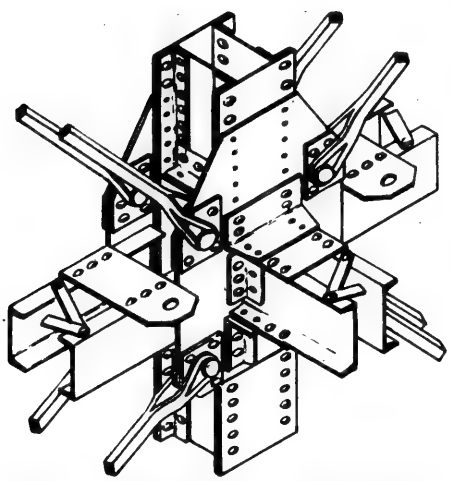
JOHN JOHANSEN—Chicago, Ill.

739 Study of a Lunnette for Art Institute of Chicago Building, to be placed over staircase. Subject from Keats' "Endymion."

NOTE—The Catalogue Committee desires to express regrets that a few drawings were delivered too late to be inserted in the catalogue.

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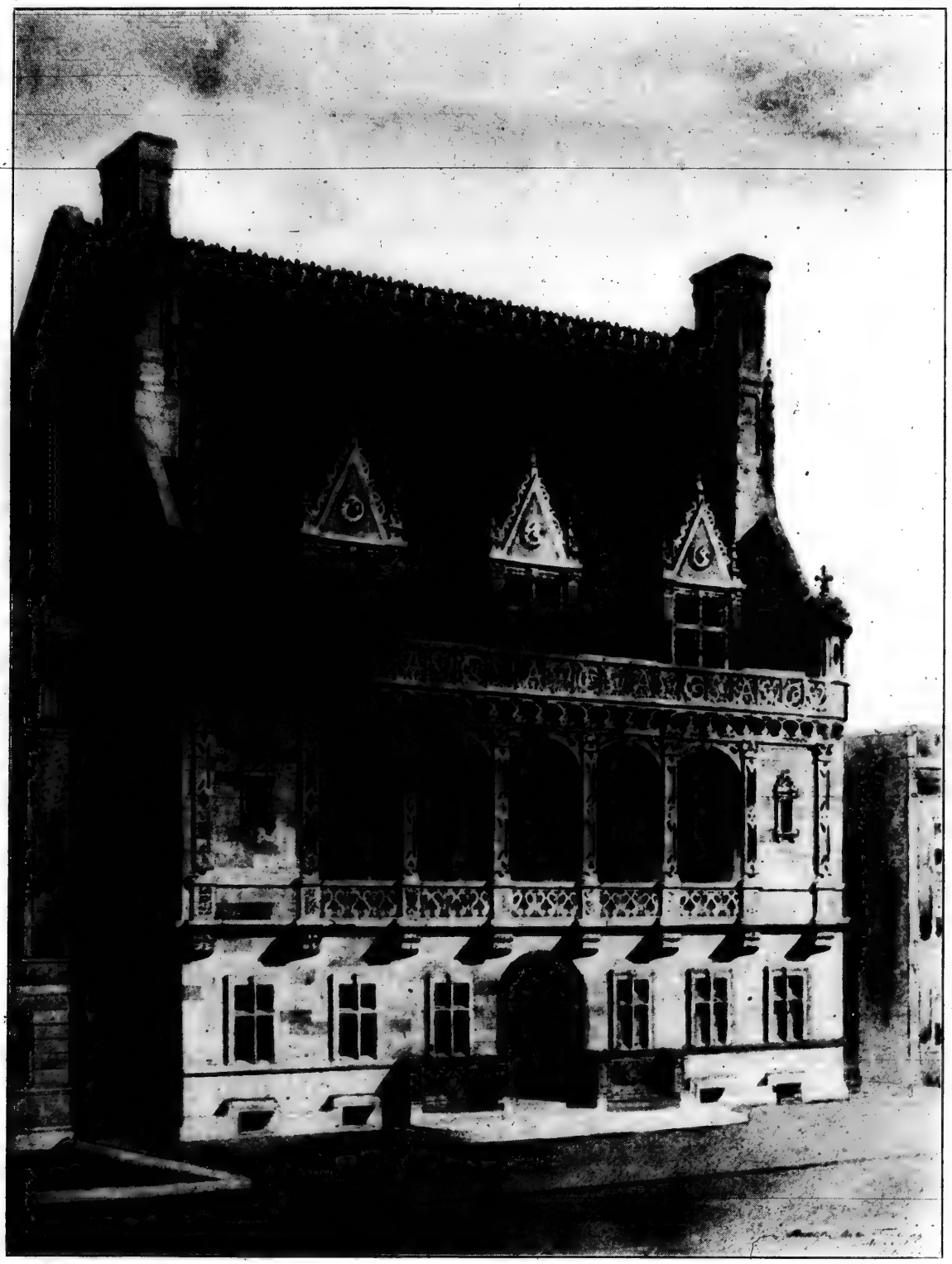
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E. H. Blashfield

"America"—Decoration of Dome, Congressional Library, Washington, D. C.

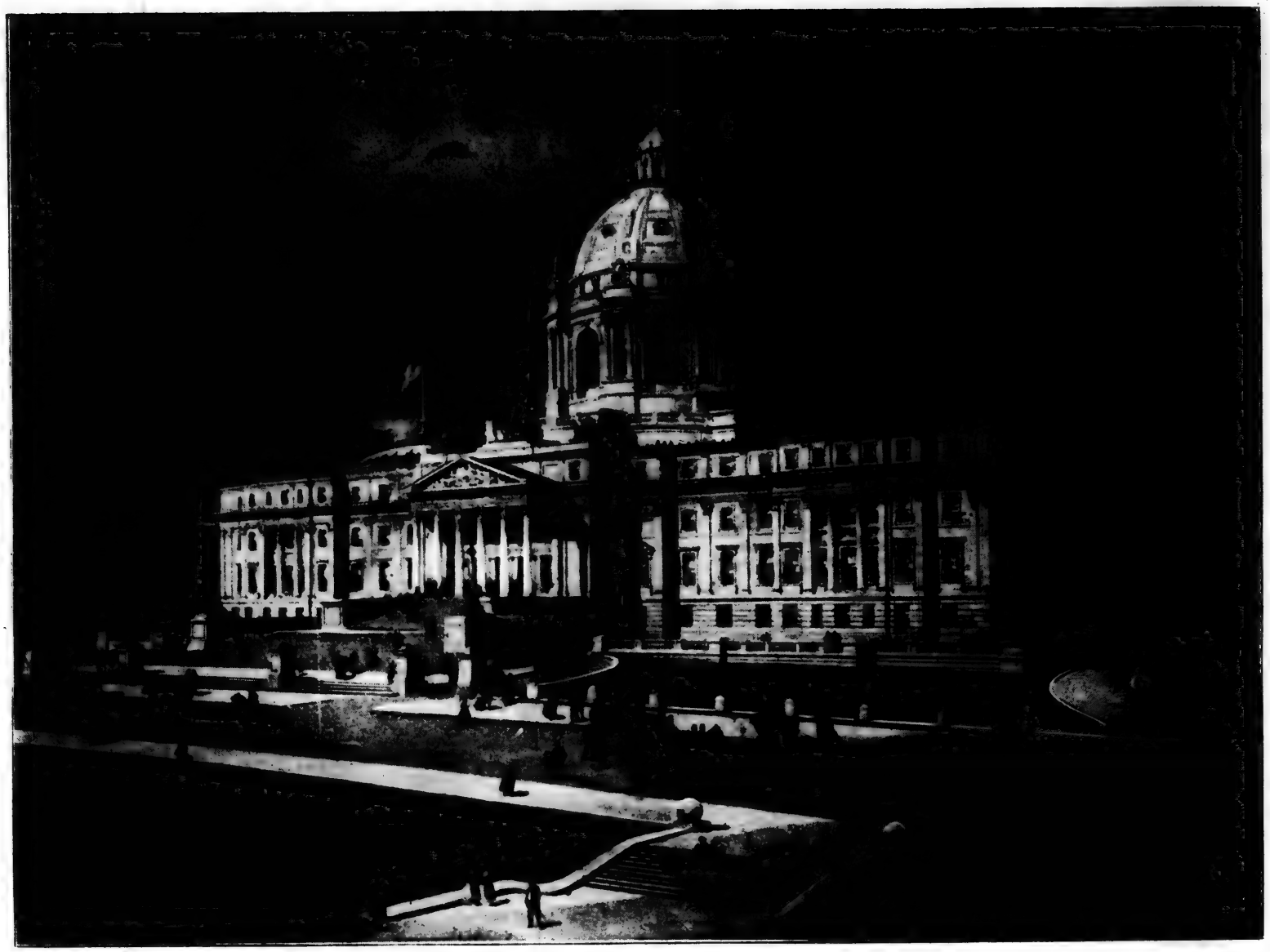


Nettleton, Kahn & Trowbridge.

Study for an Art Club Building.

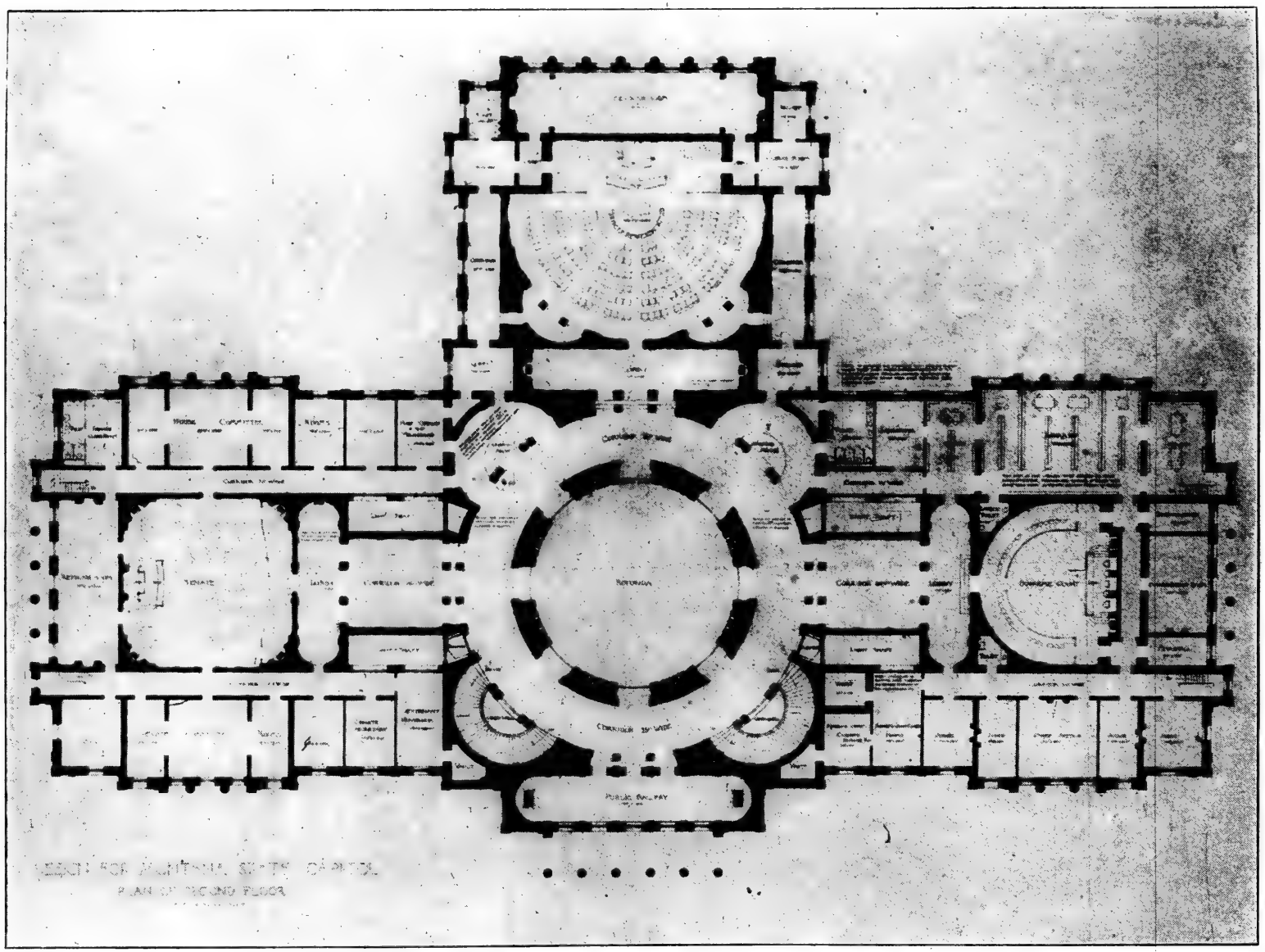


Drawn by H. M. G. Garden. *Residence on Calumet Avenue, Chicago.* *Howard Shaw, Architect.*

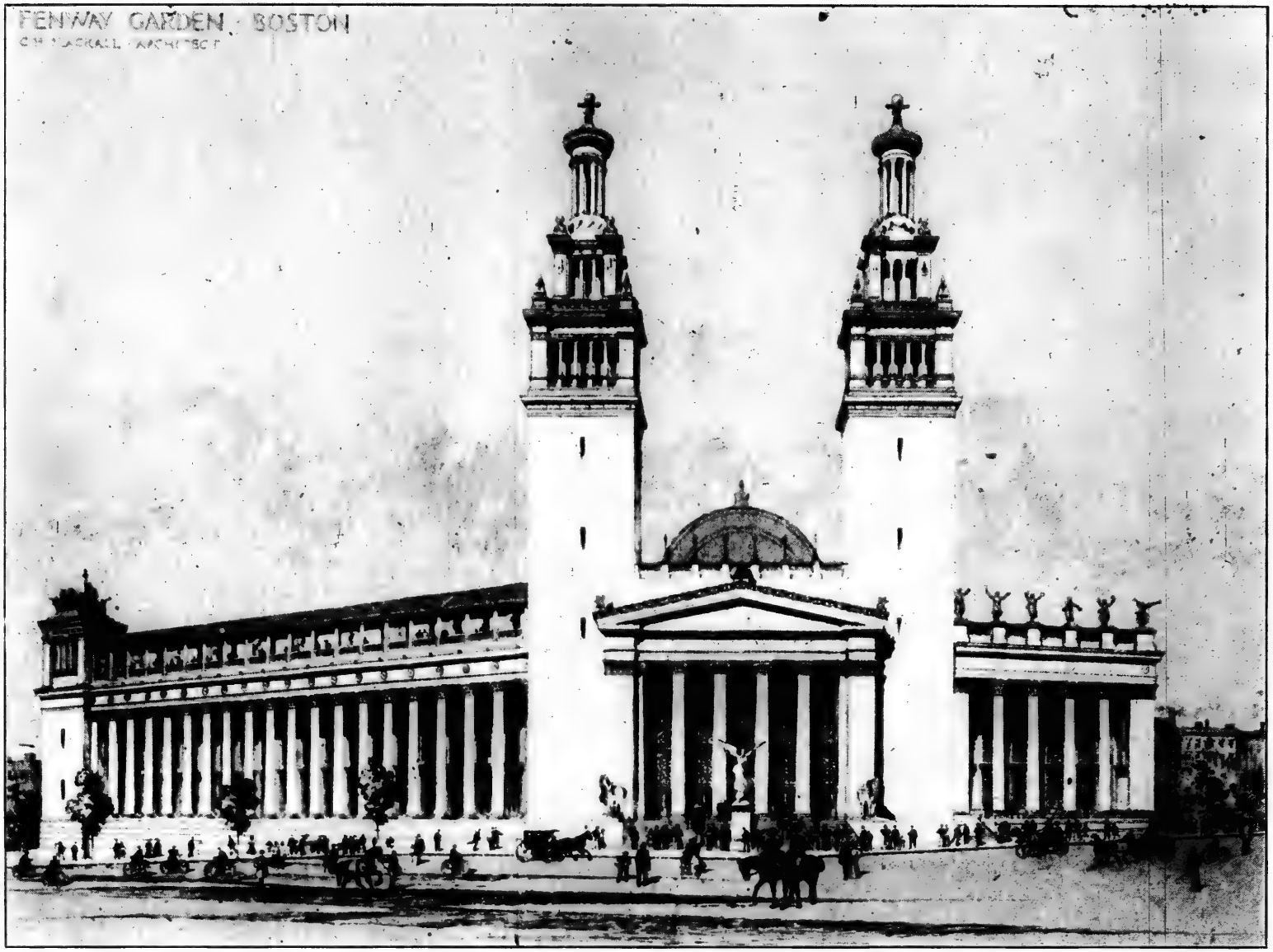


Cass Gilbert, Architect

Design for Montana State Capitol



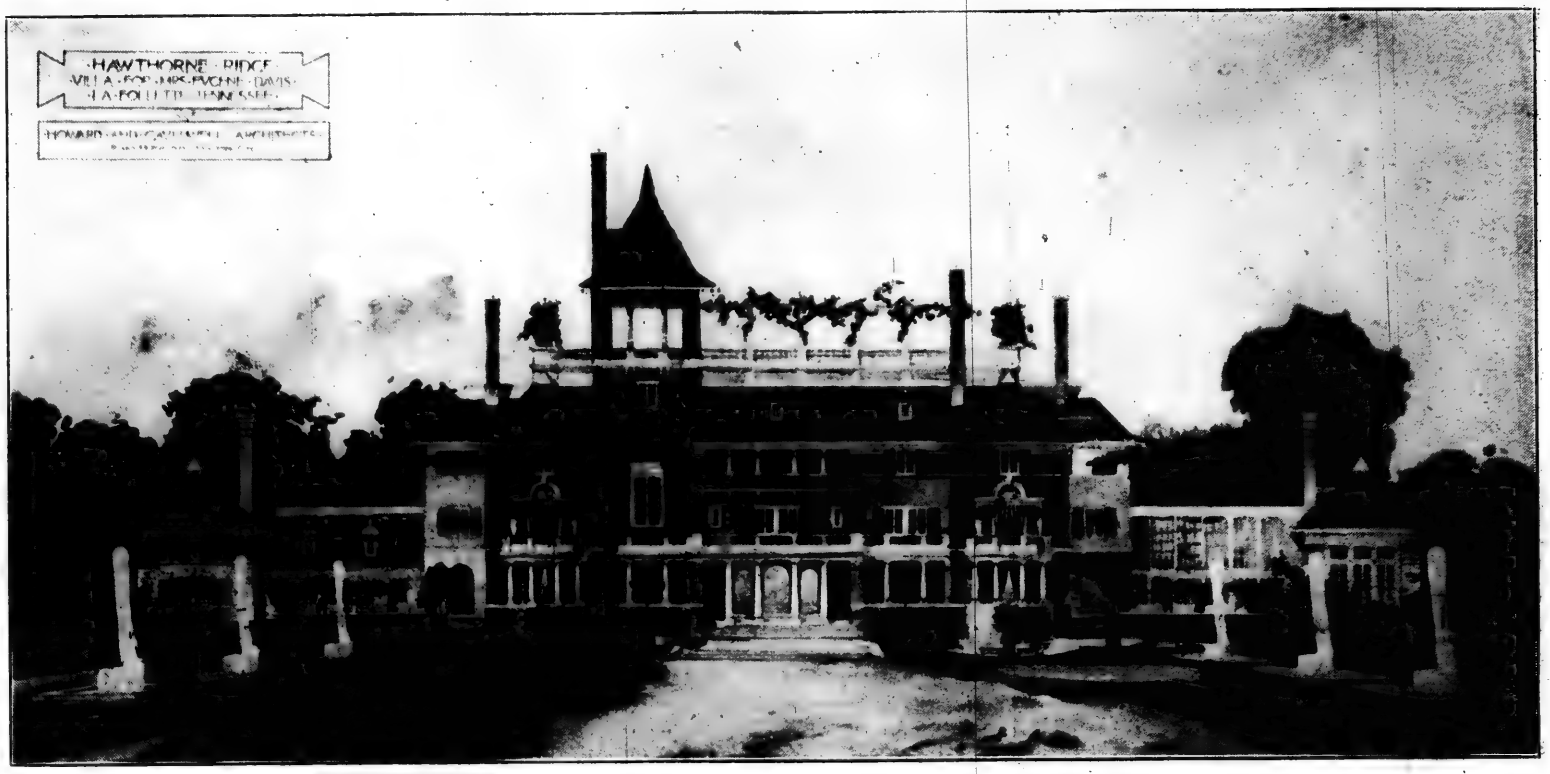
Montana State Capitol Building. *Cass Gilbert, Architect.*



Fenway Garden, Boston — *C. H. Blackall, Architect*

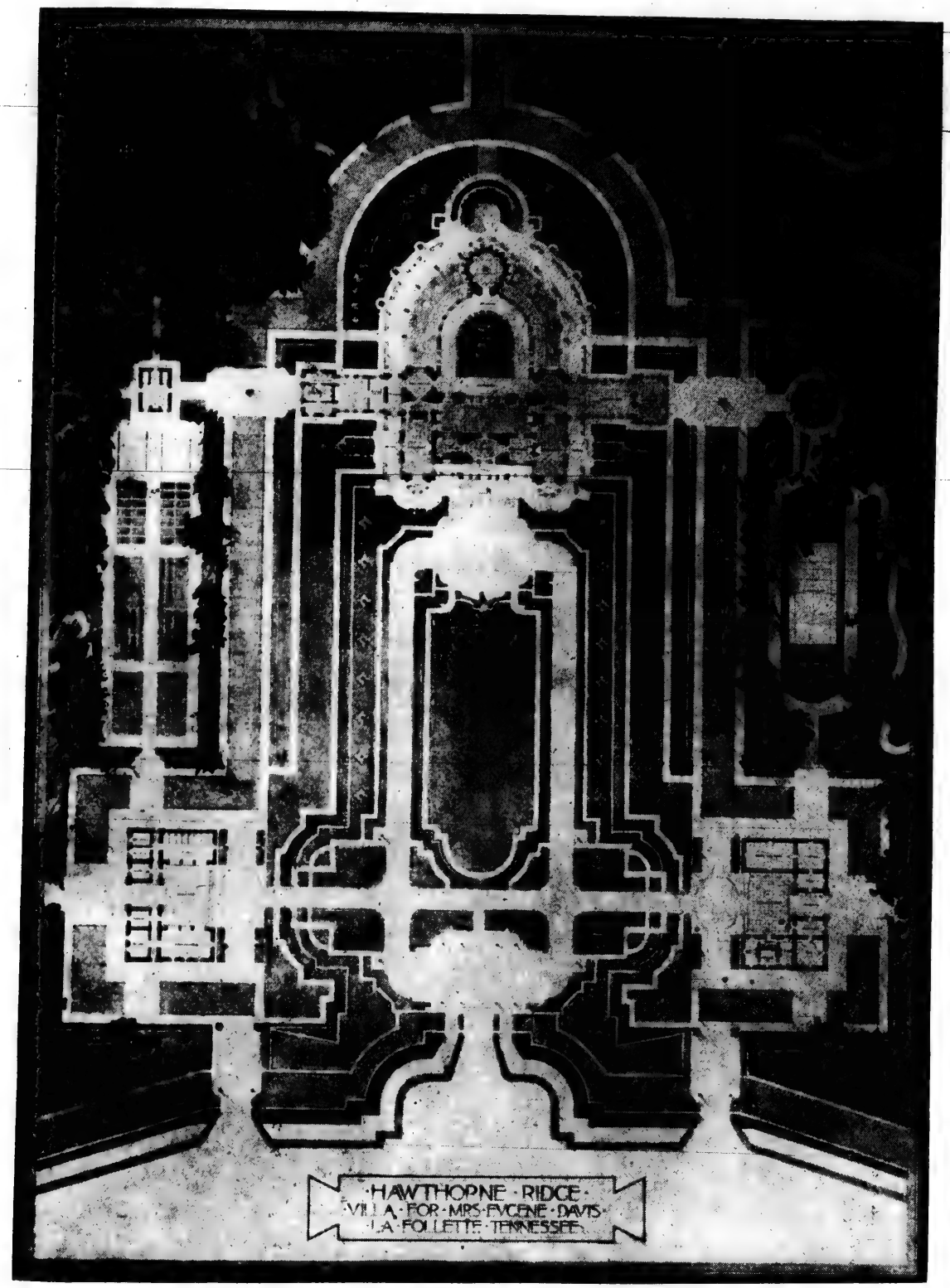


Robert Clark Competition—Silver Medal. *John F. Jackson.*



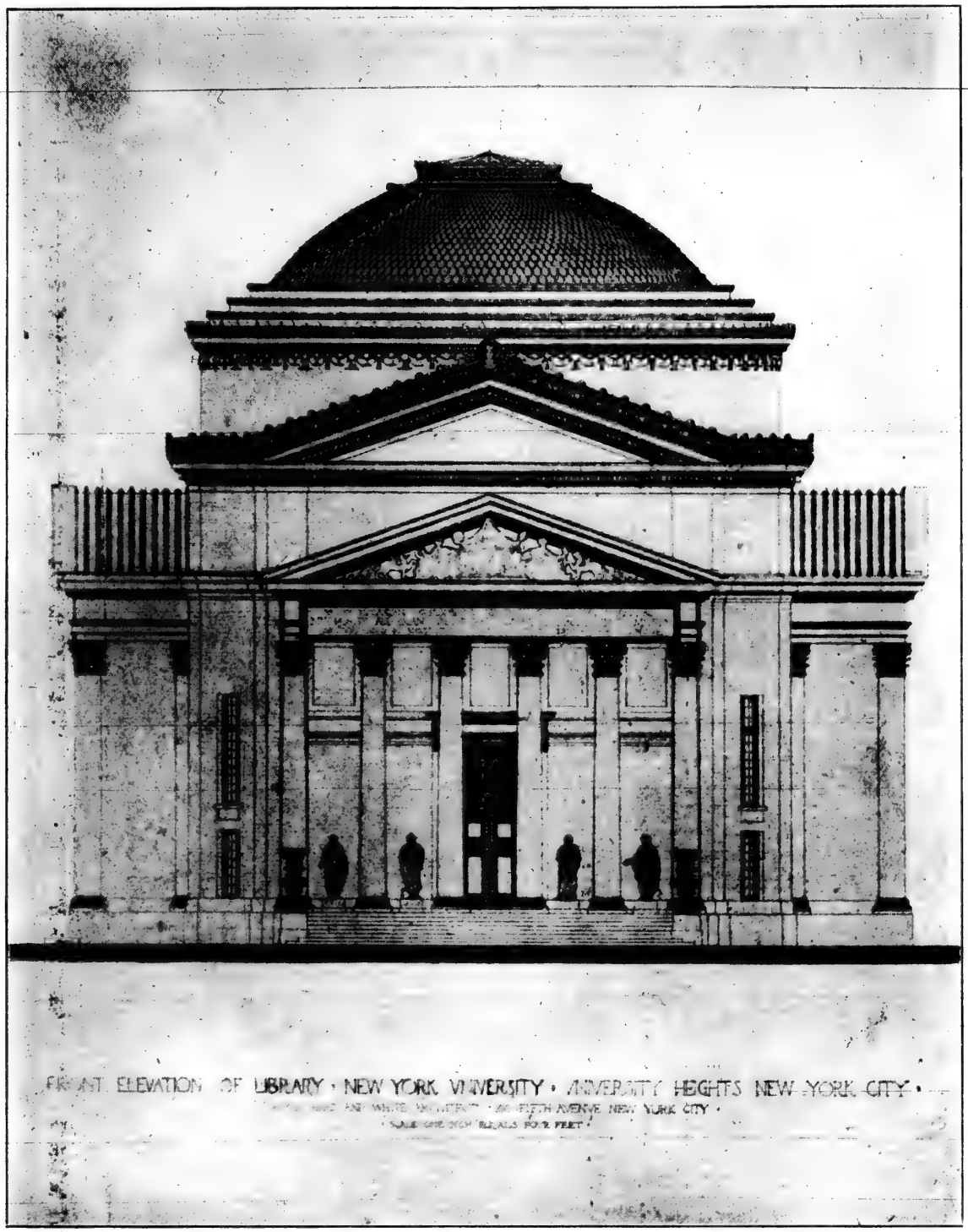
Villa in Tennessee

Howard & Cauldwell, Architects

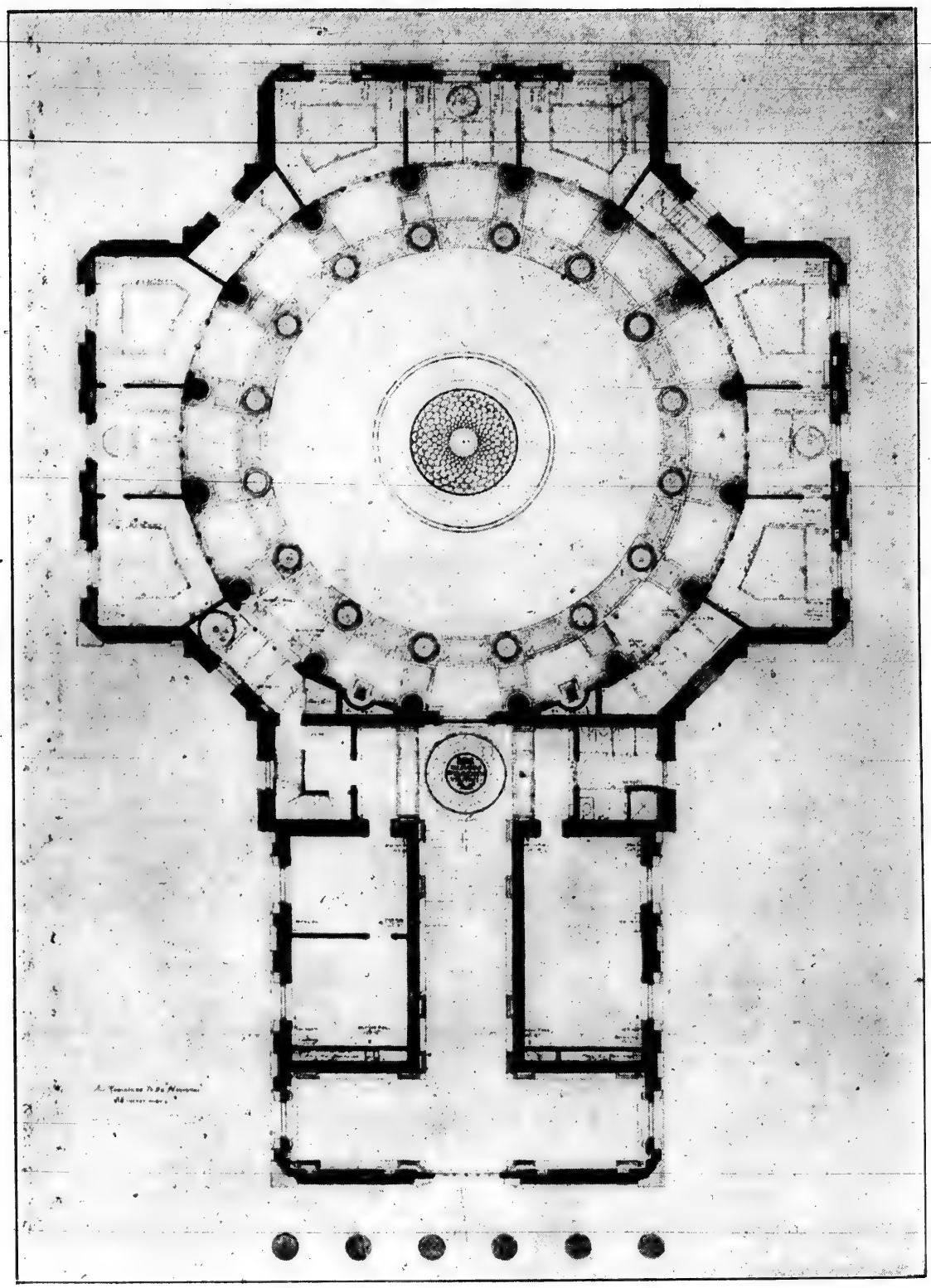


Howard & Cauldwell, Architects.

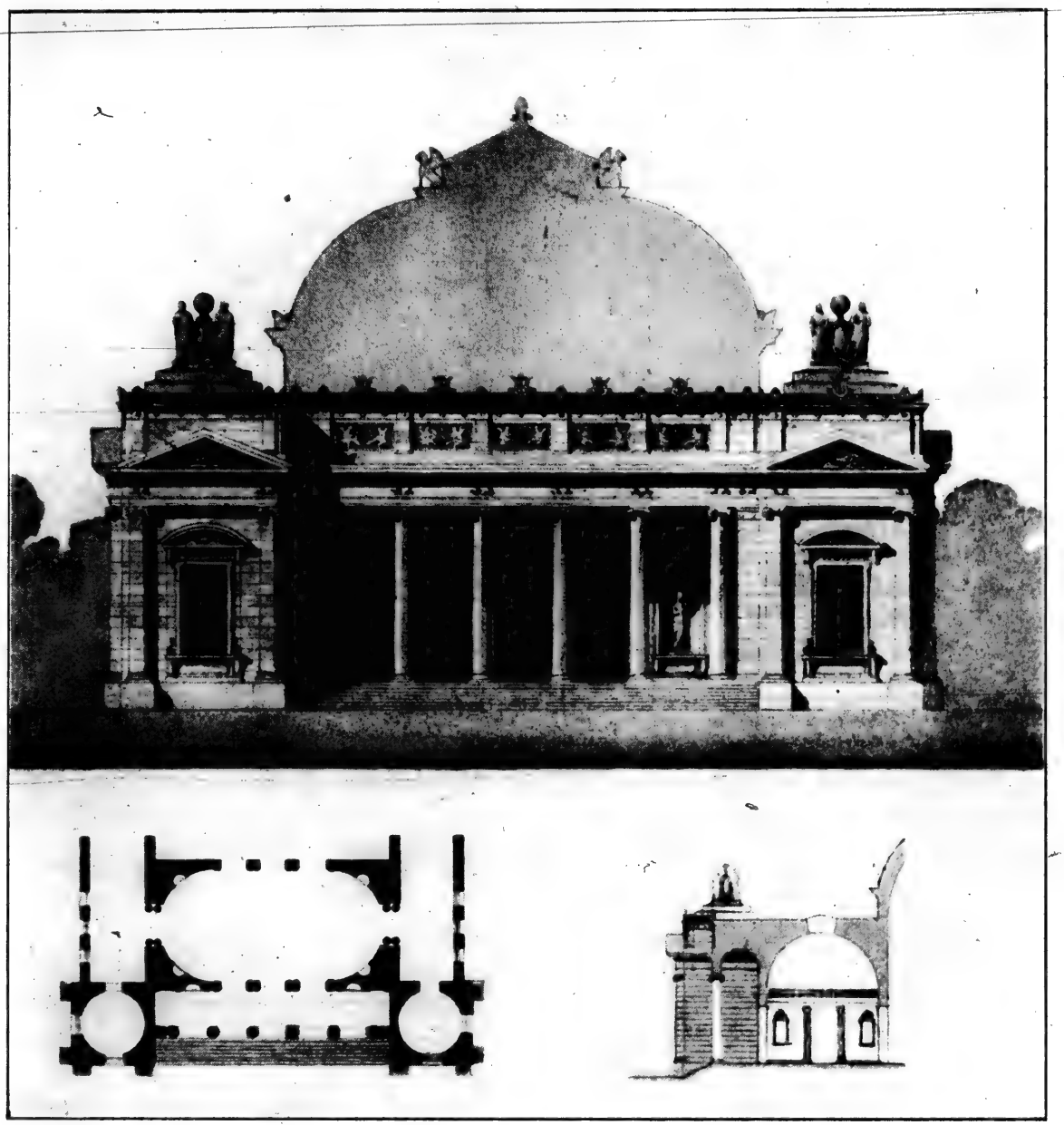
Villa in Tennessee.



Library—New York University *McKim, Meade & White*



Library—New York University *McKim, Meade & White*



Chas. J. de Gelleke, University of Penn.

A Portico of a Music Hall



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United States Mint—Philadelphia. *Wm. Martin Aiken, Architect.*



Frank Allison Hays, Architect

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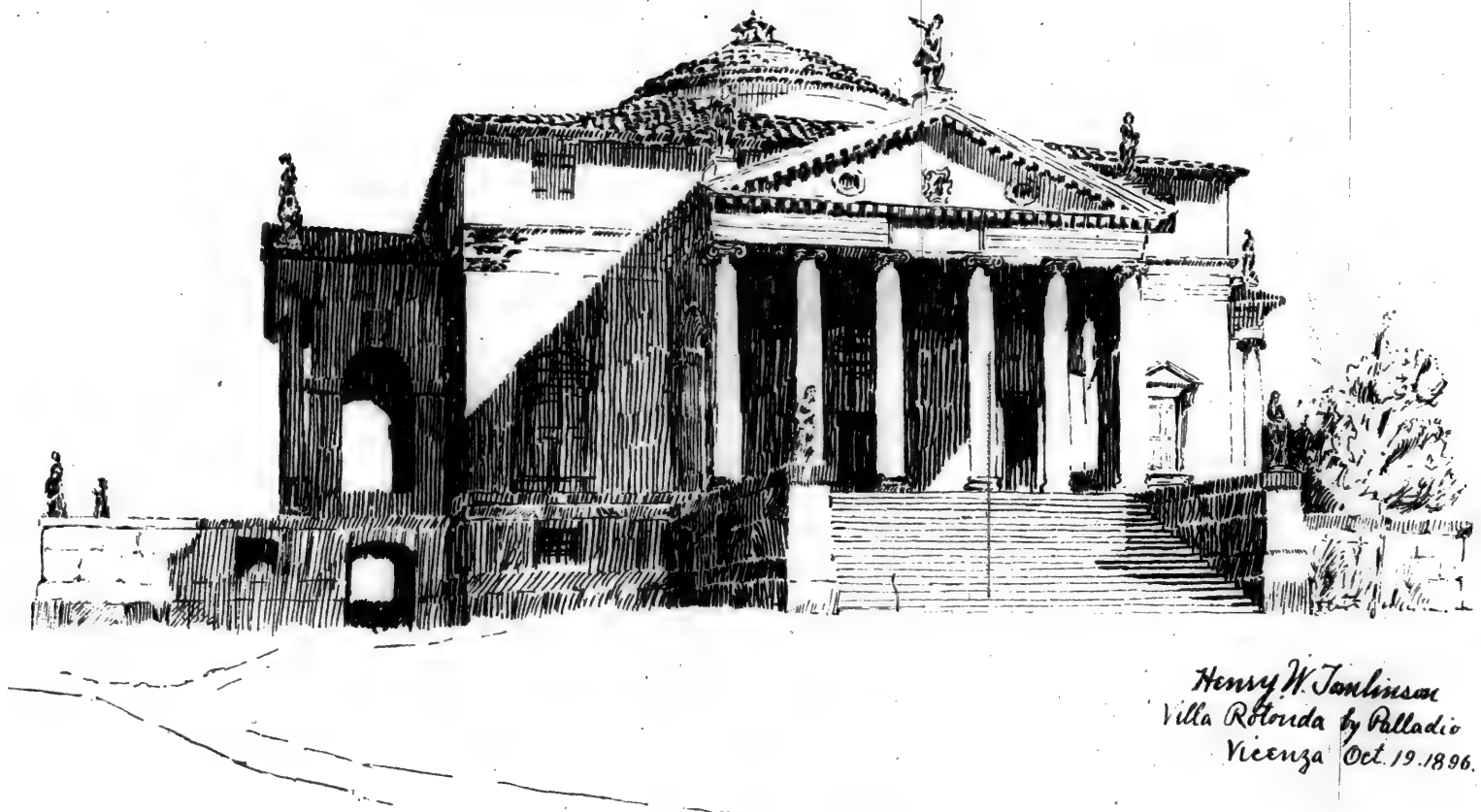
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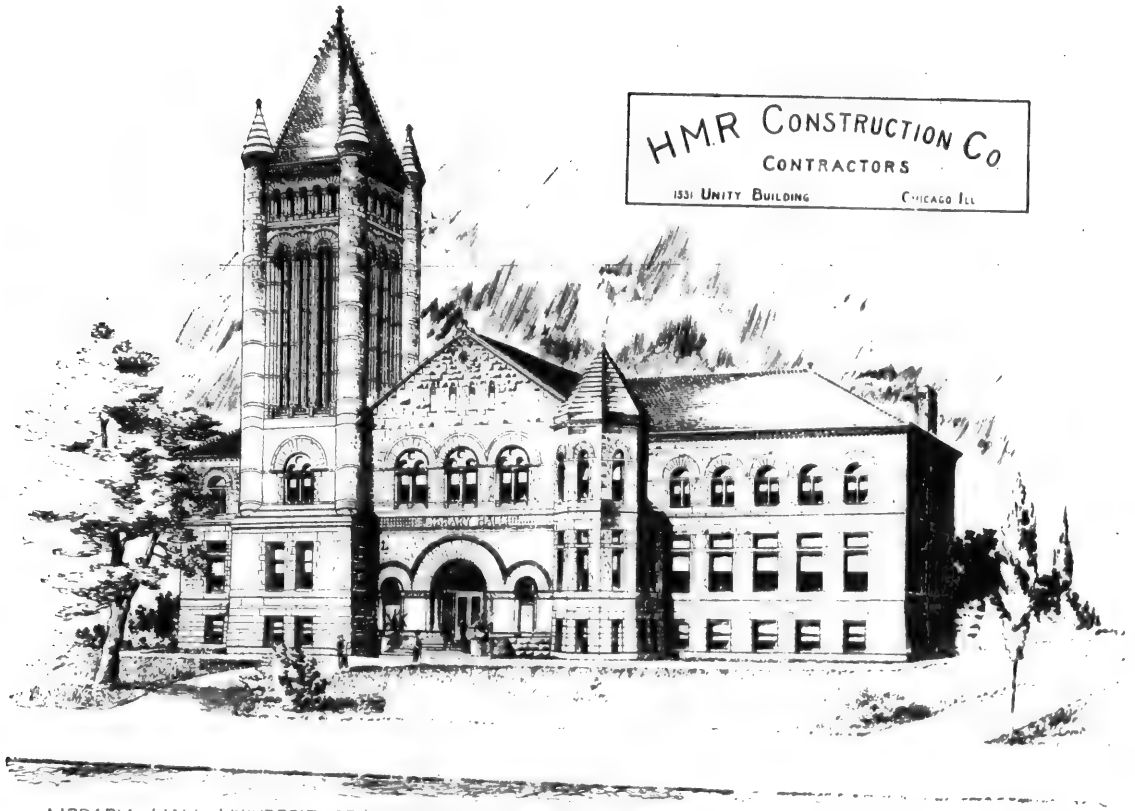
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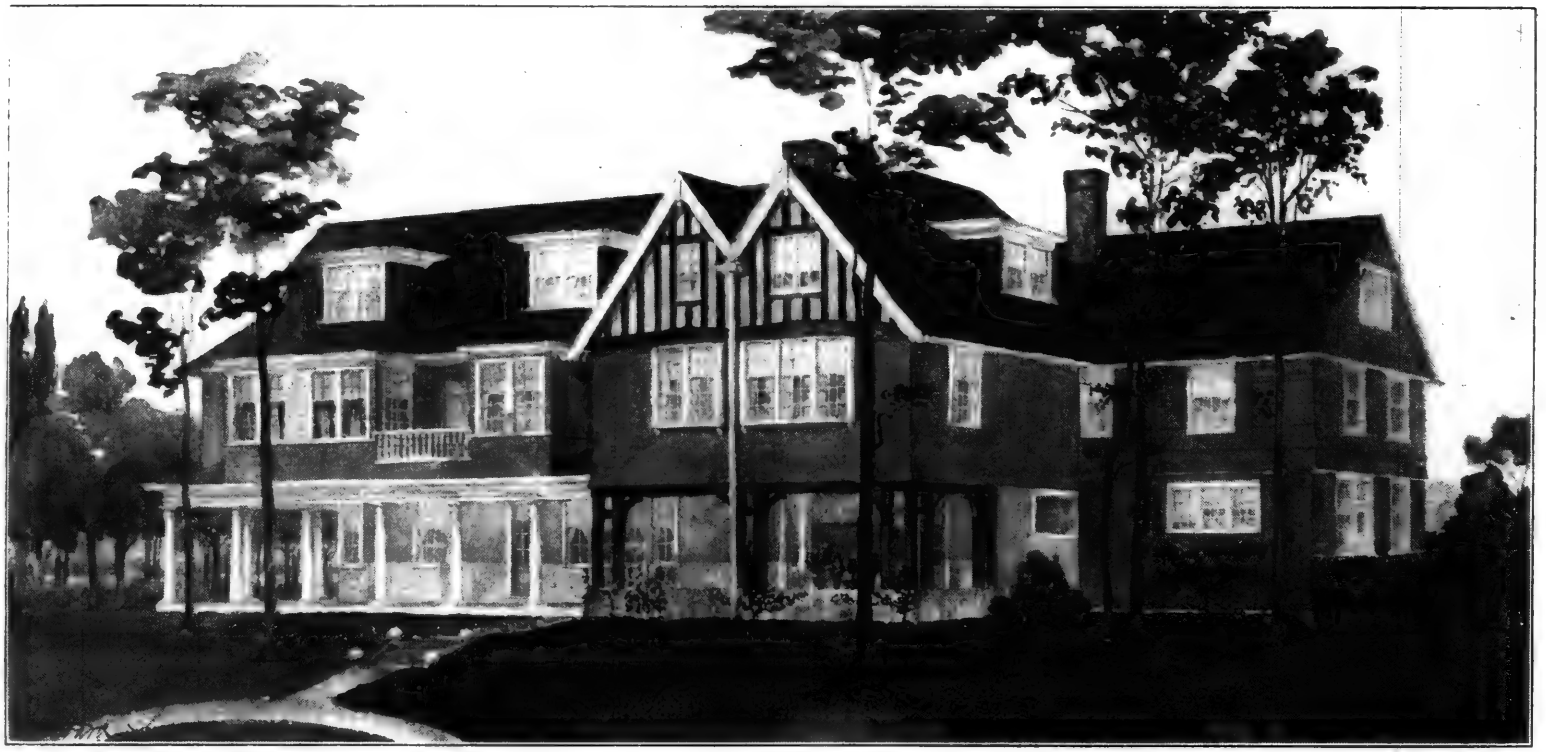
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Residence for W. E. Kelly — *Howard Shaw, Architect*



Illinois Trust and Savings Bank. Built of Hallowell Granite

Hallowell Granite Co.

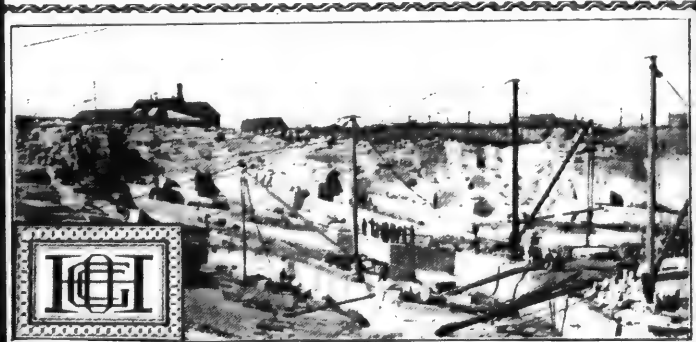
Geo. F. Bodwell.

Agent.

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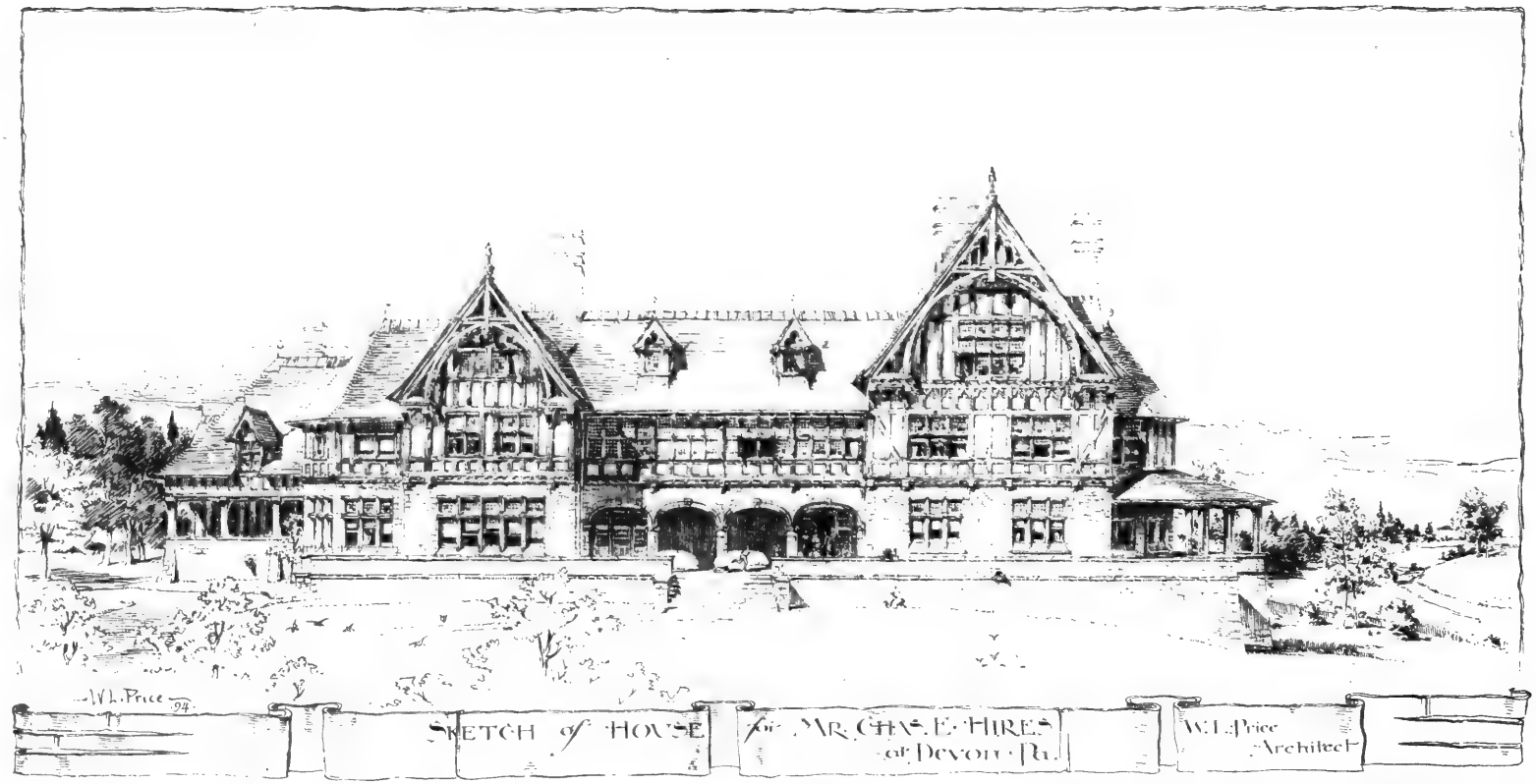
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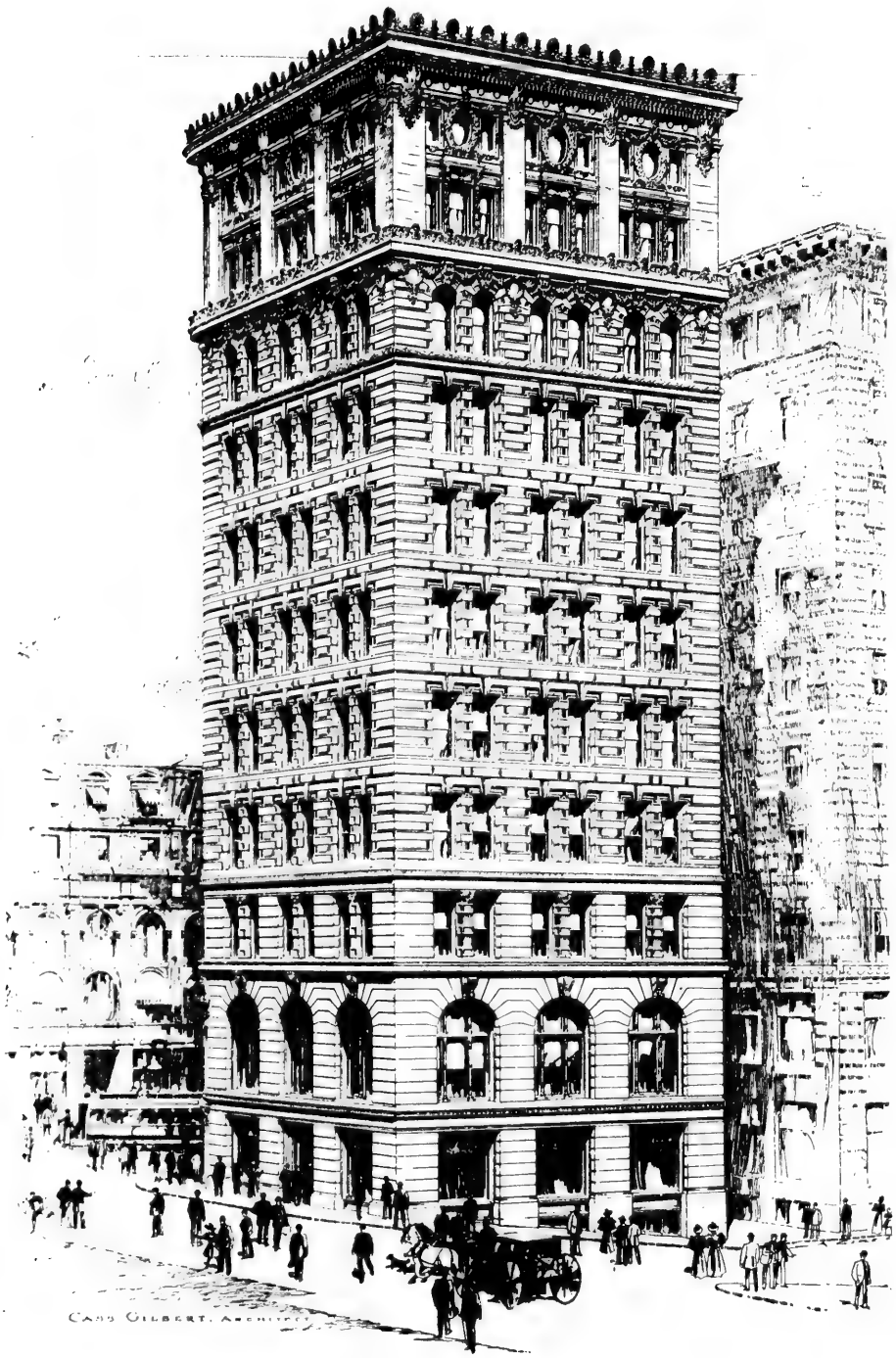
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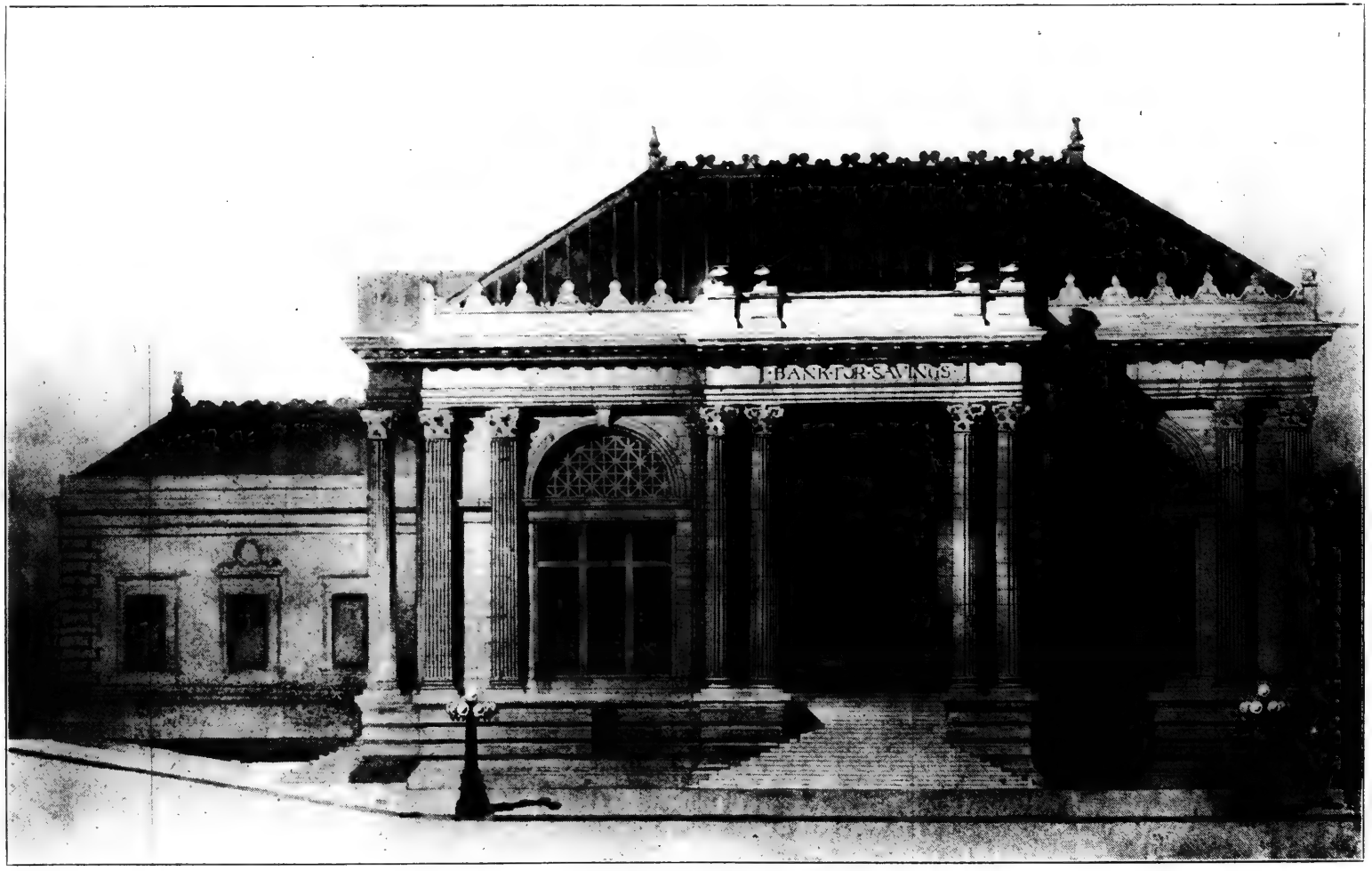
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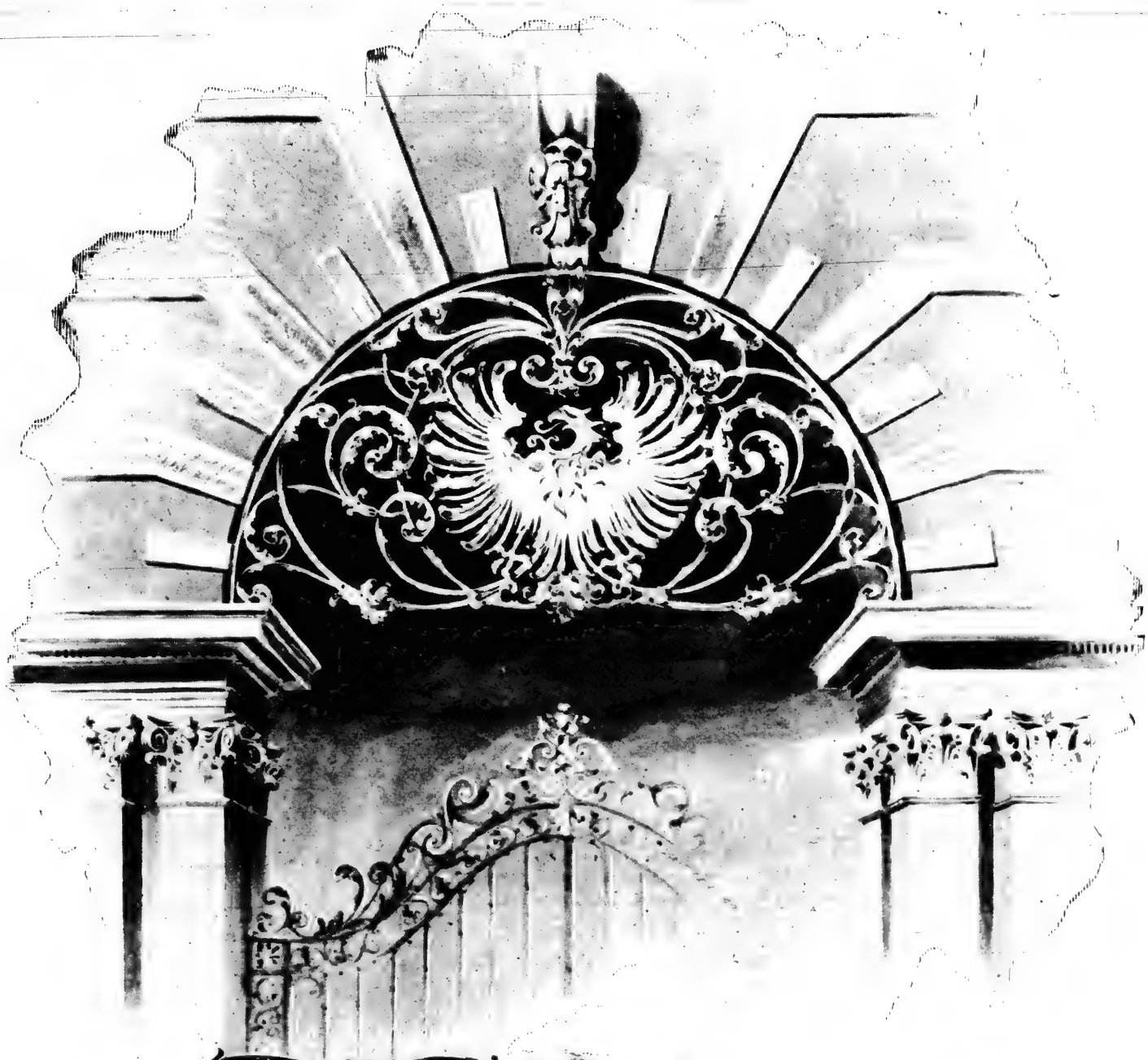
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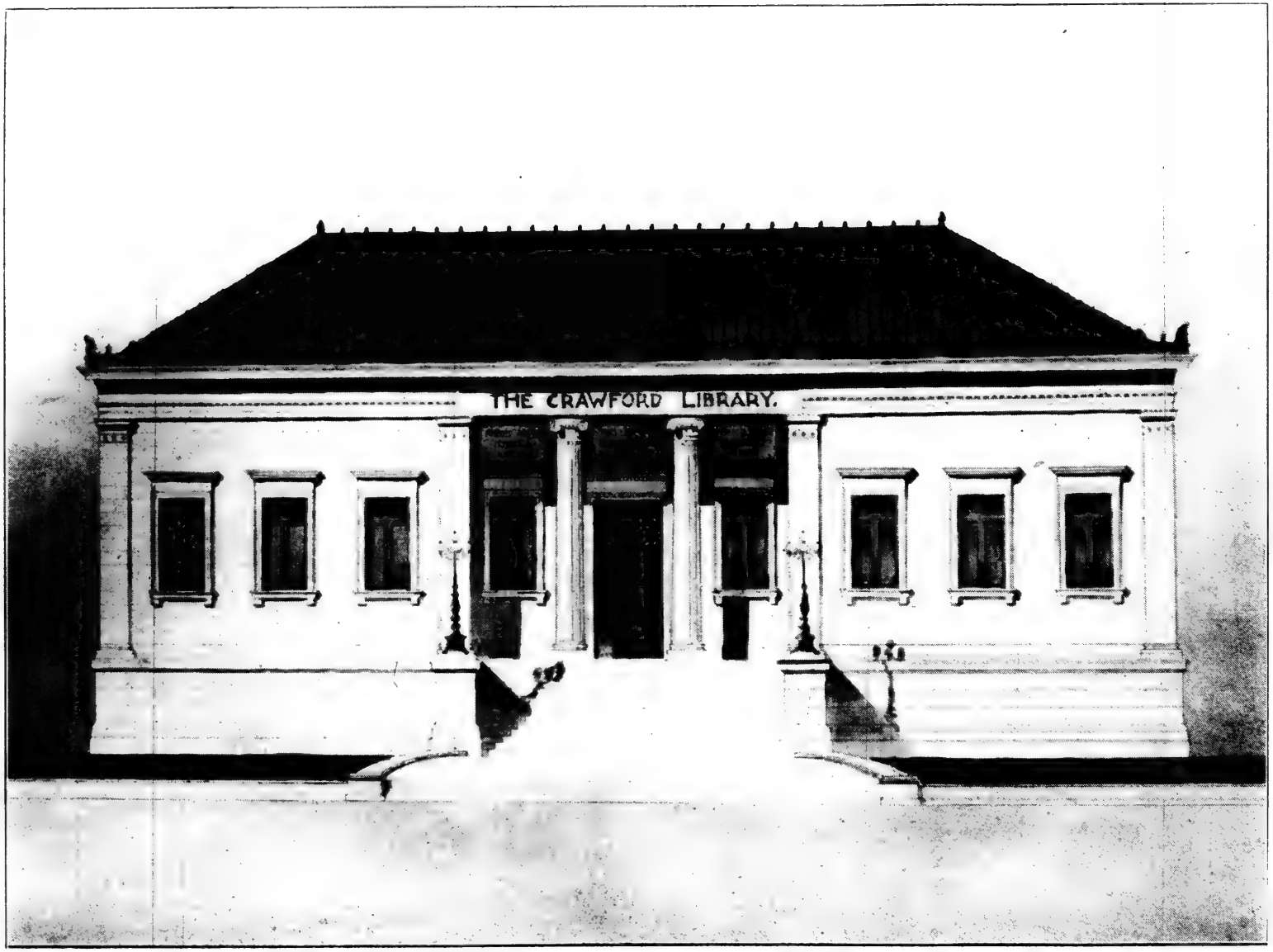


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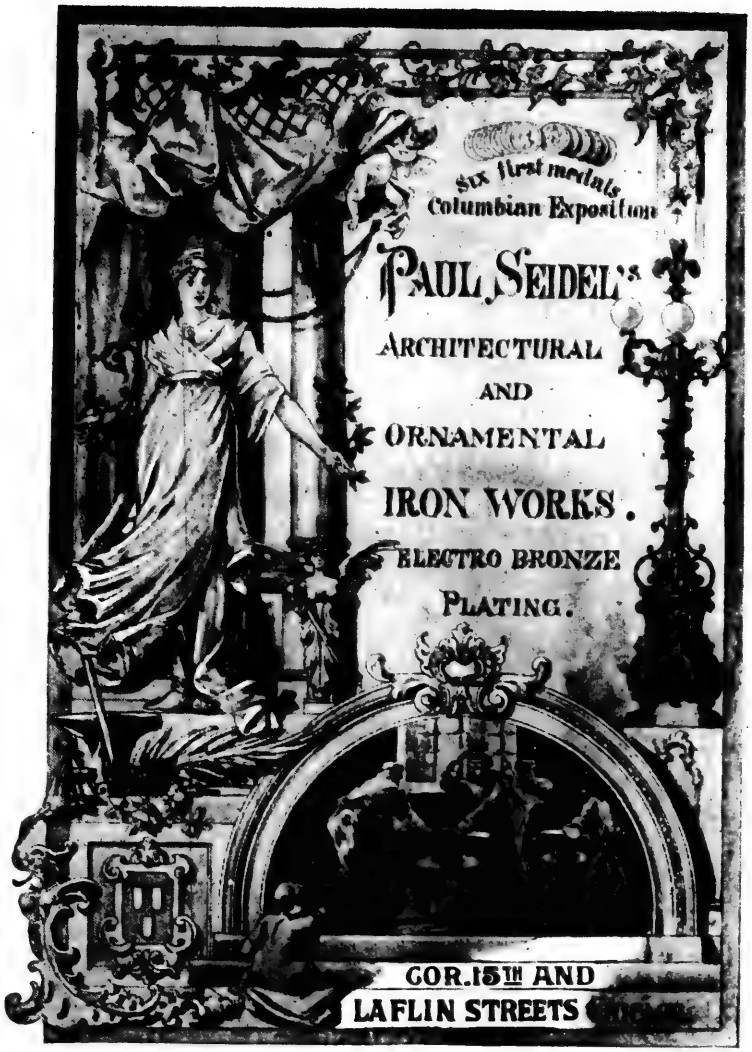
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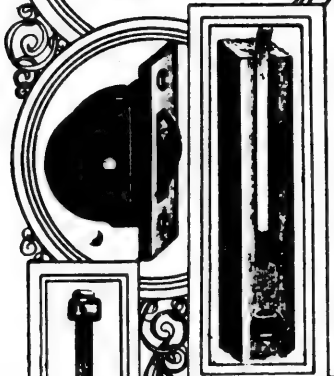


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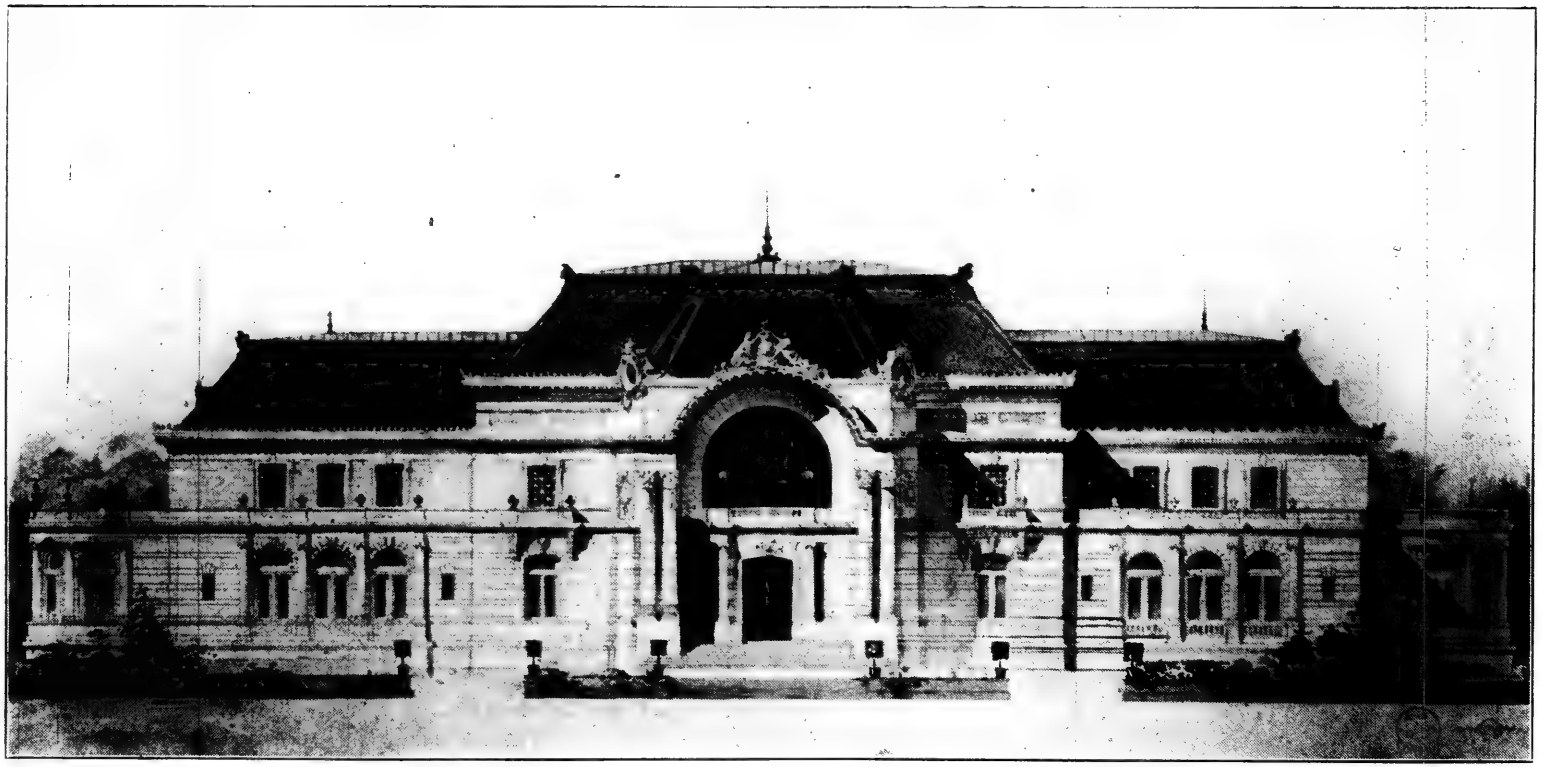
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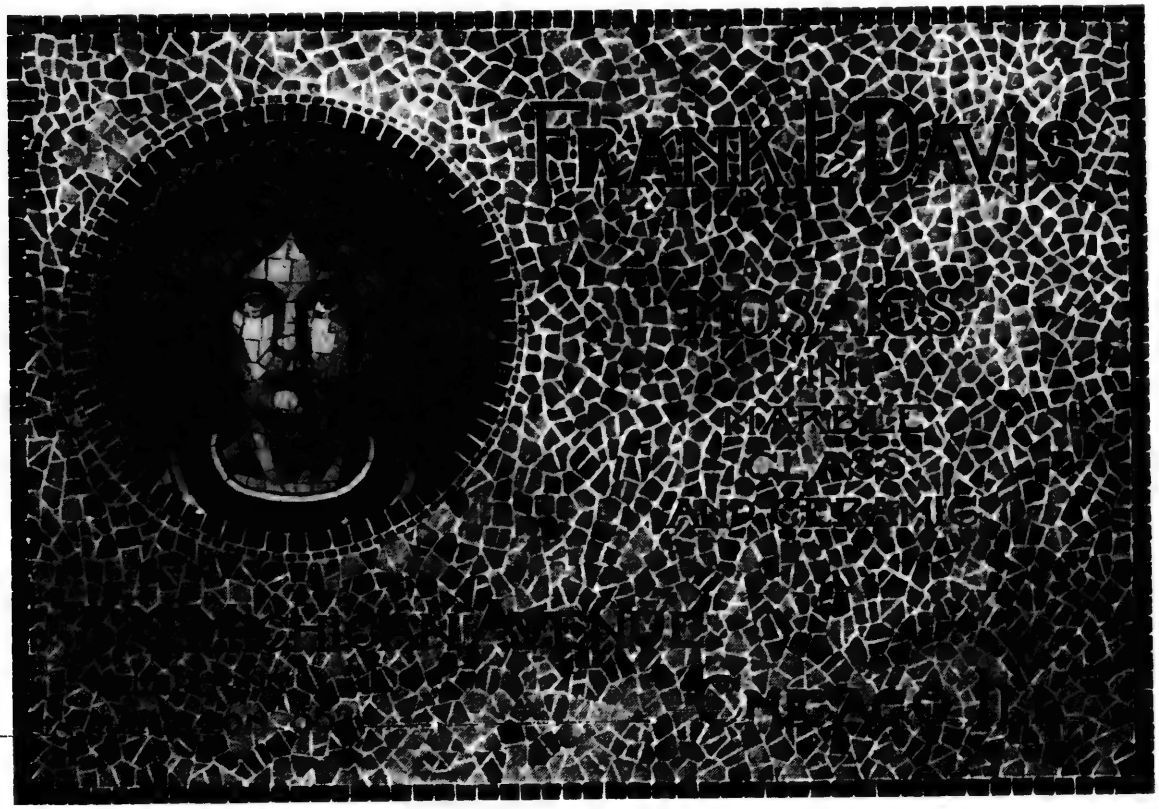
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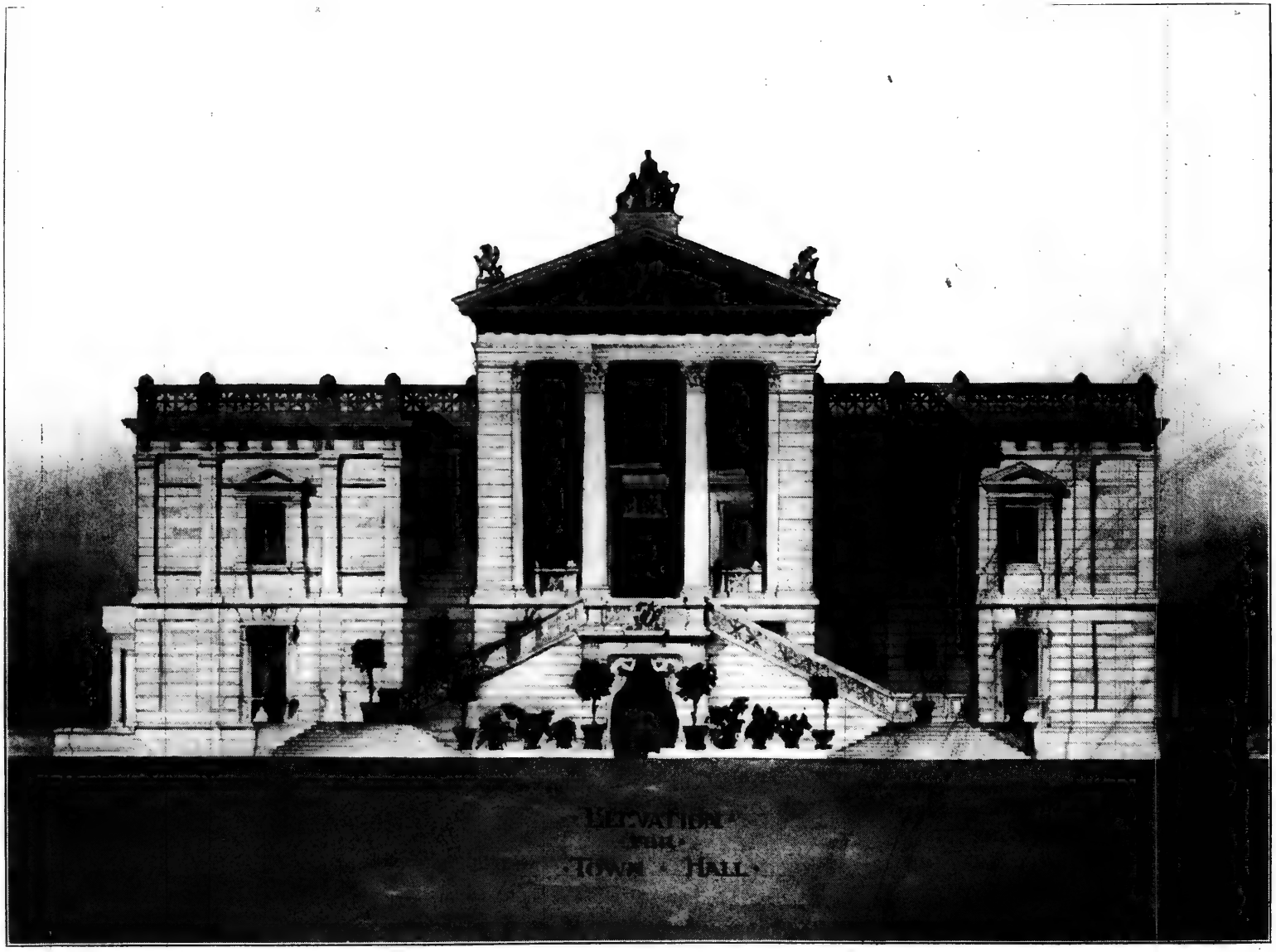
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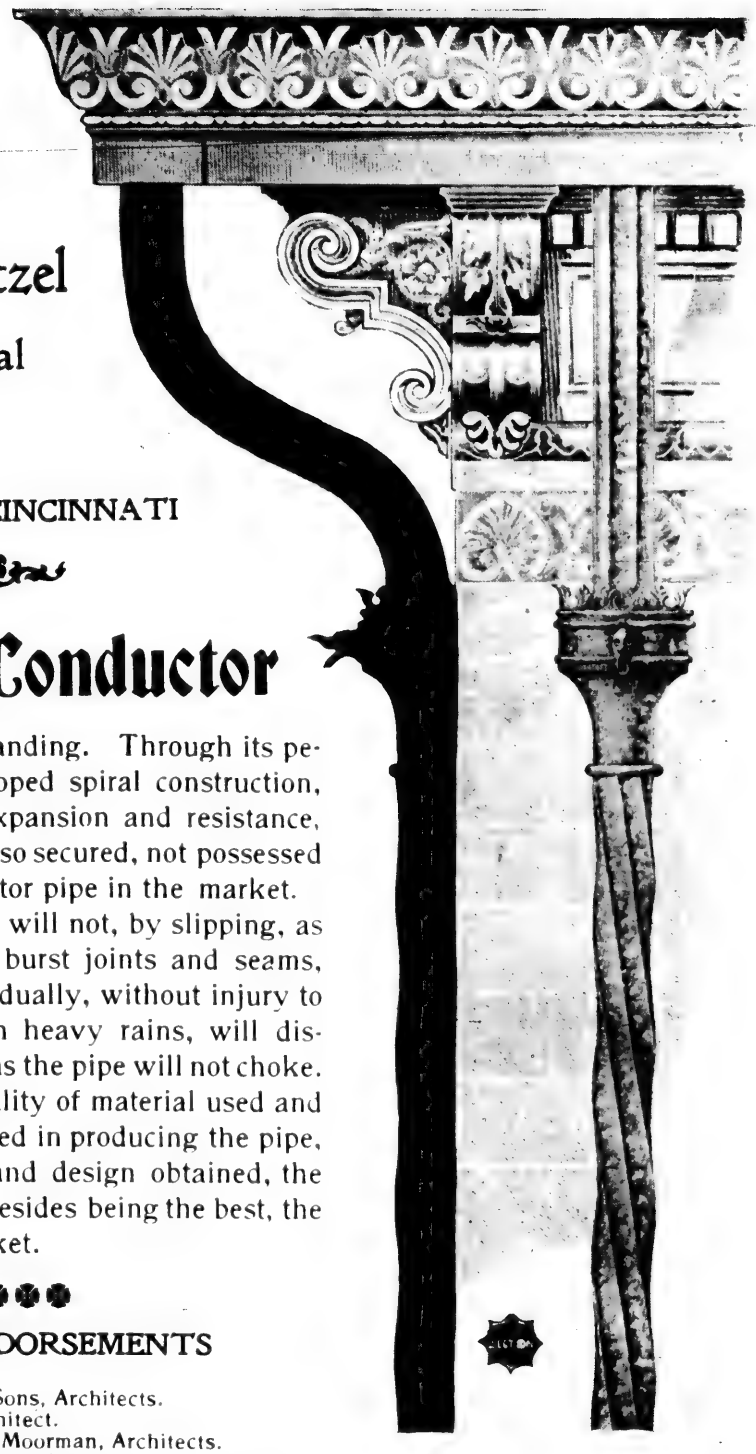
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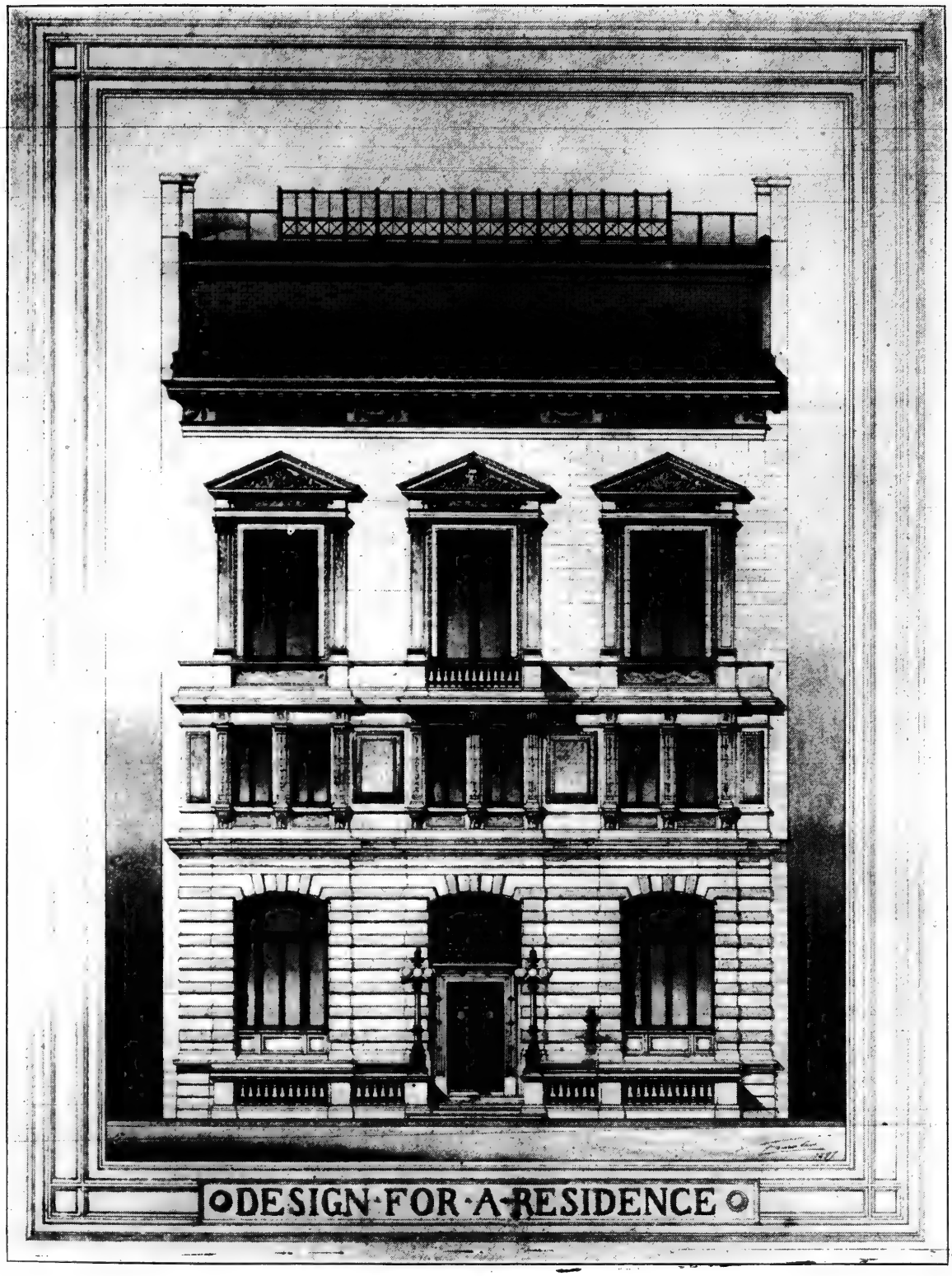
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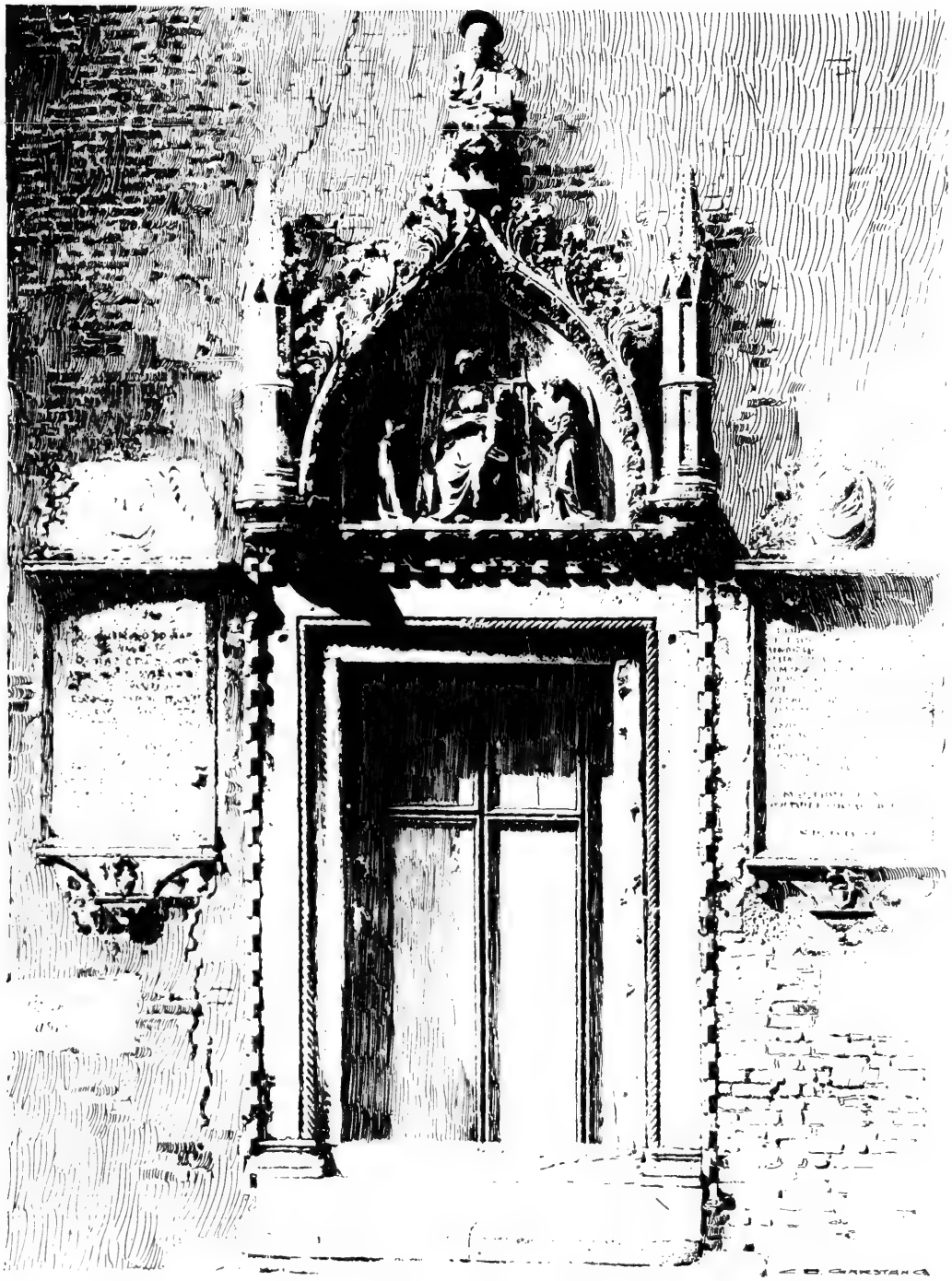
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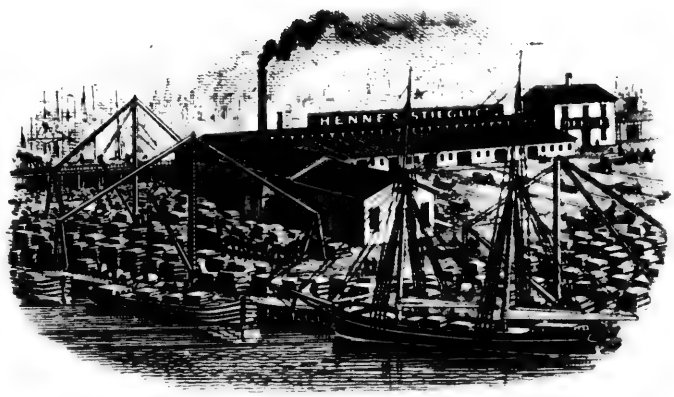
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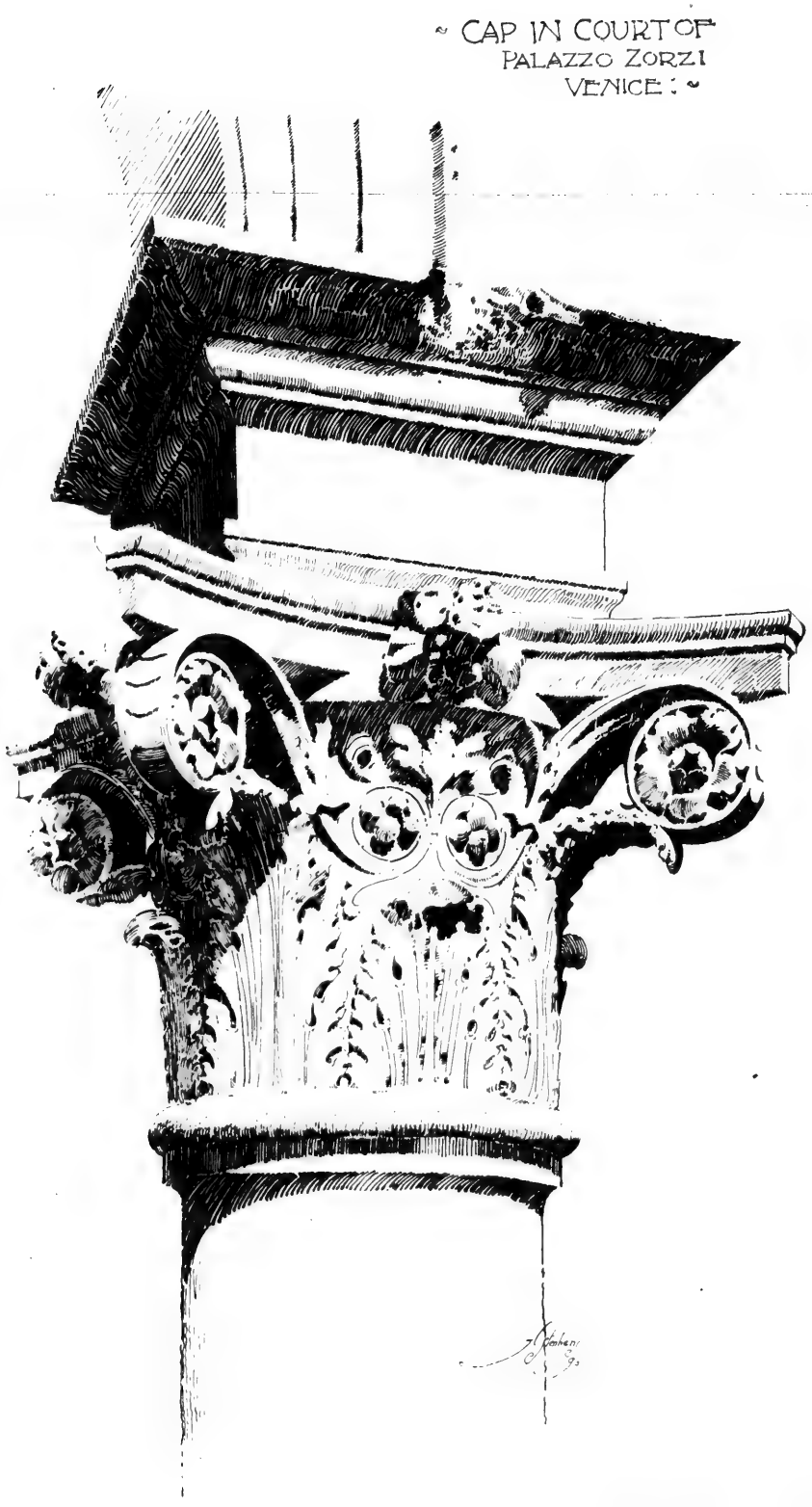
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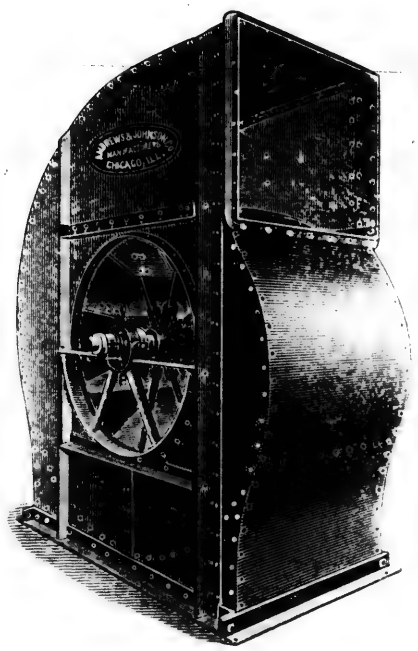
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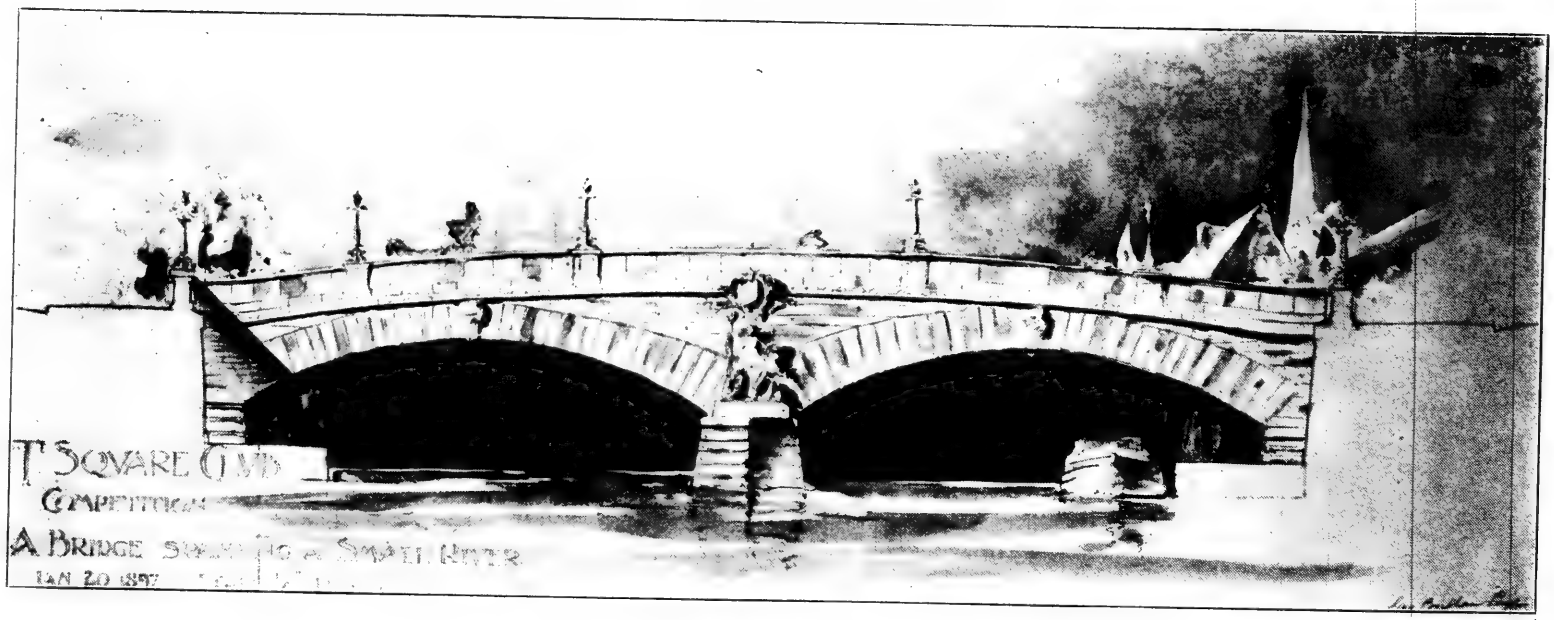
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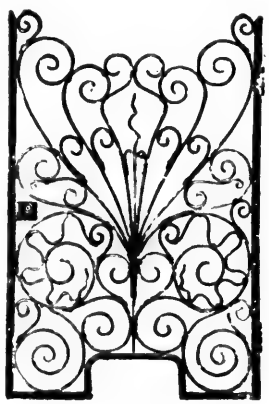
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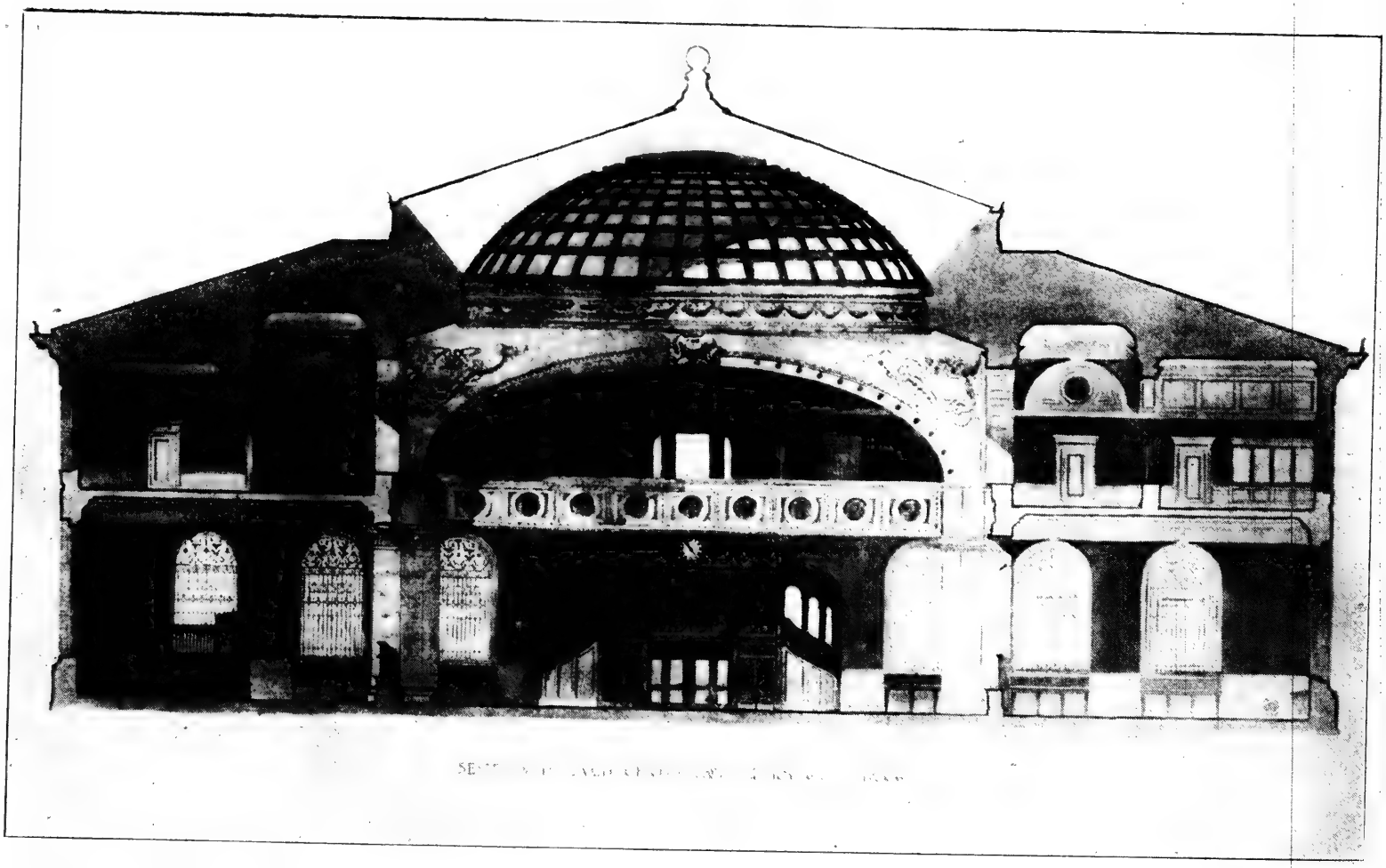
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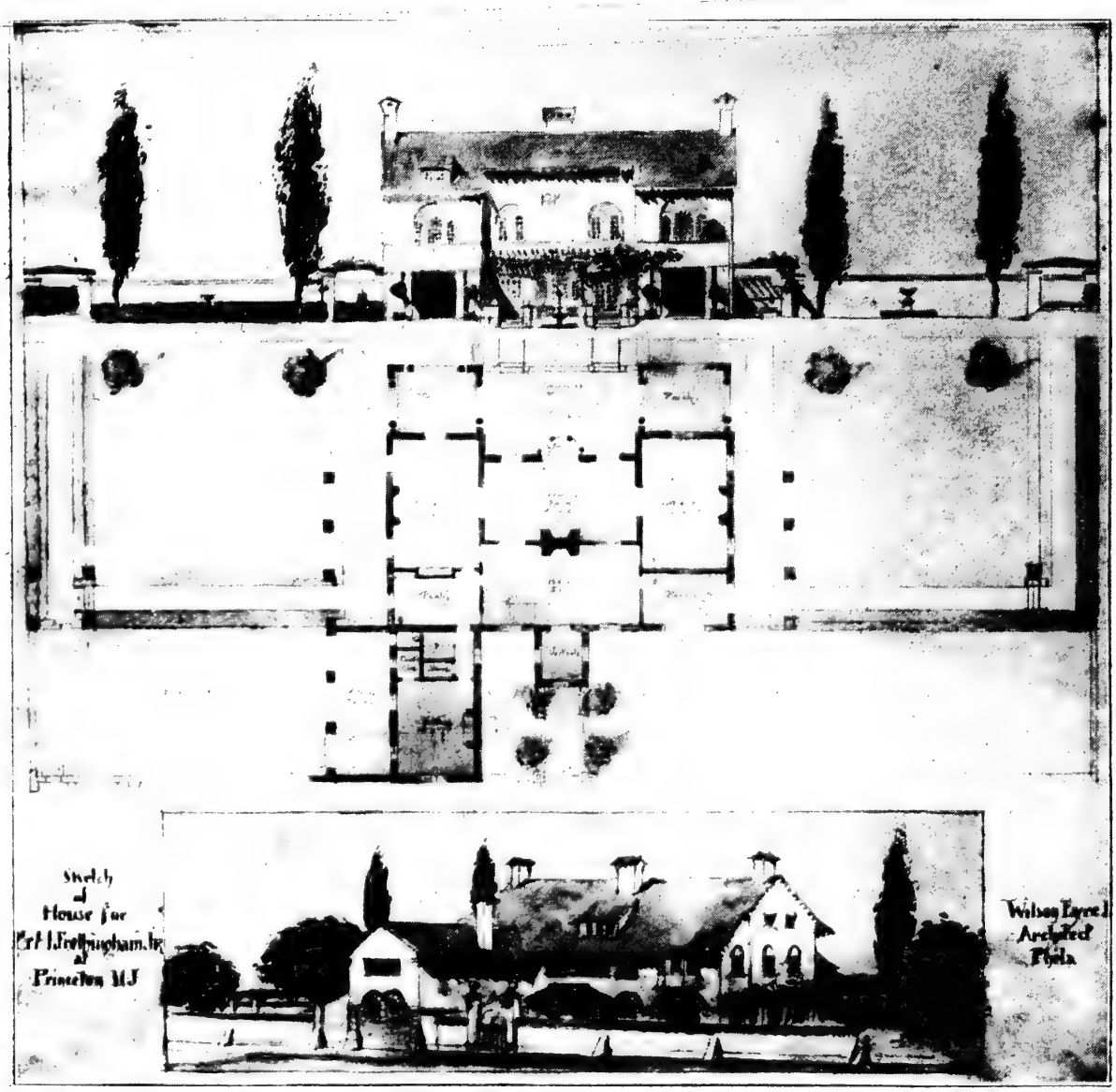
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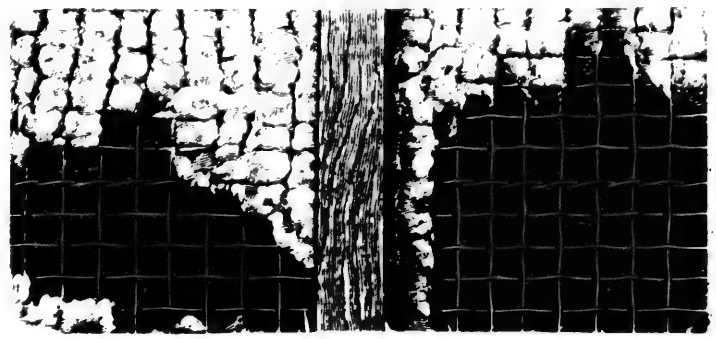
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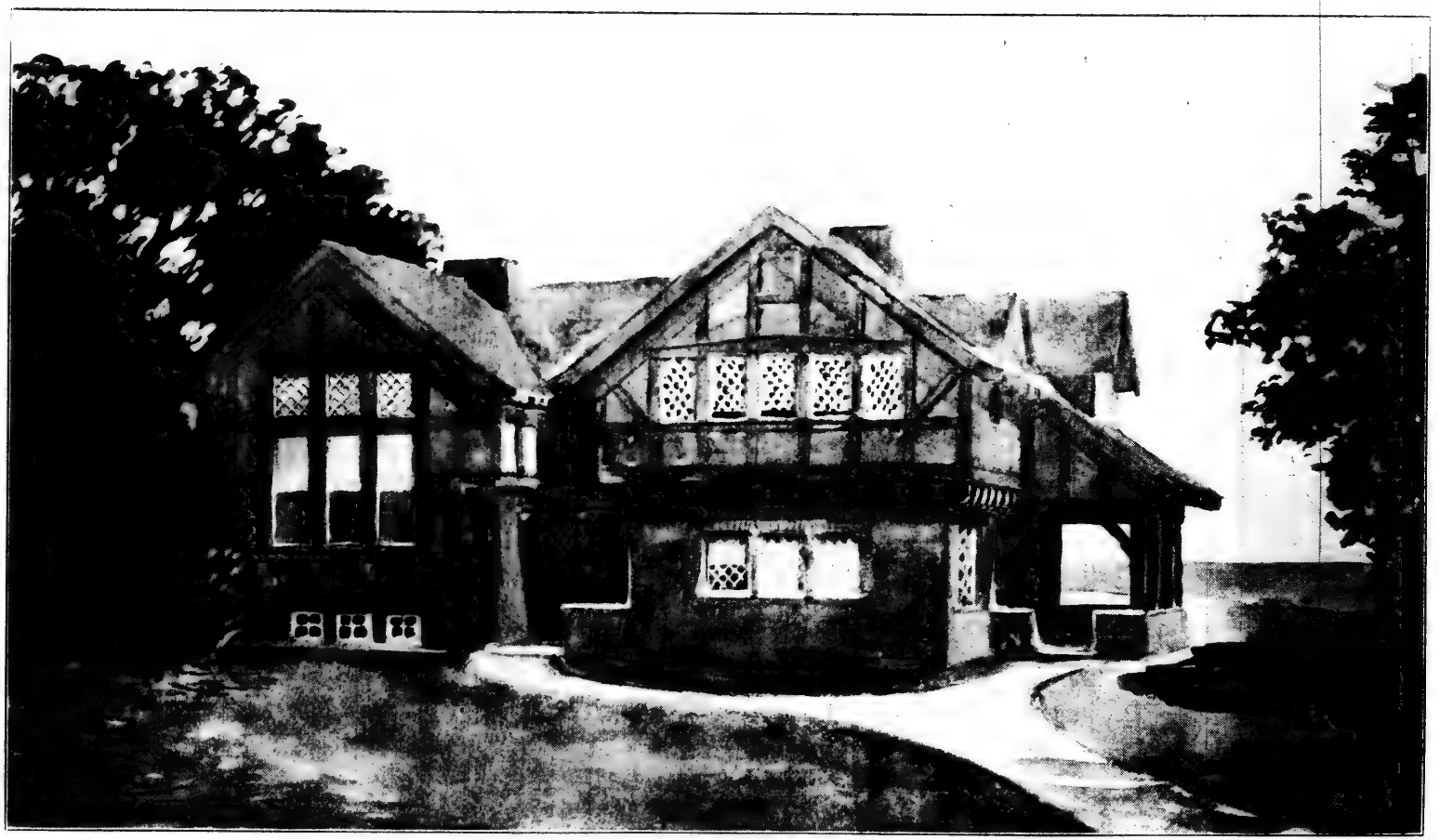
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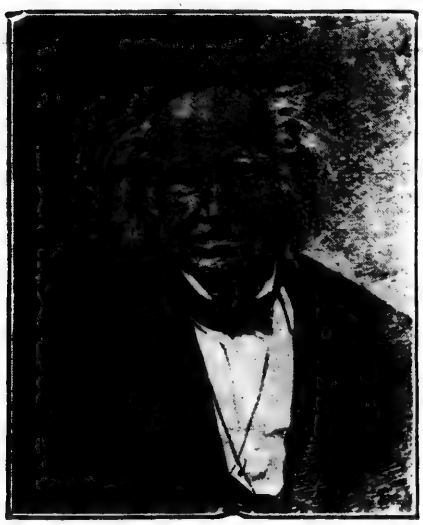
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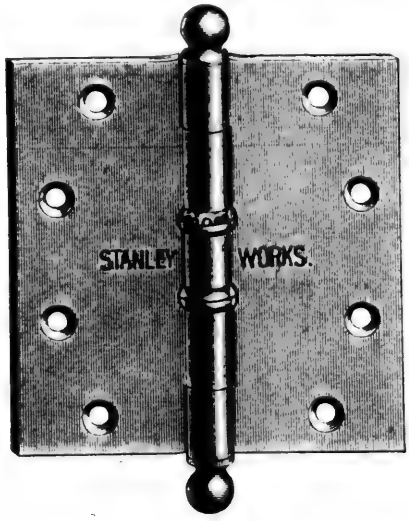
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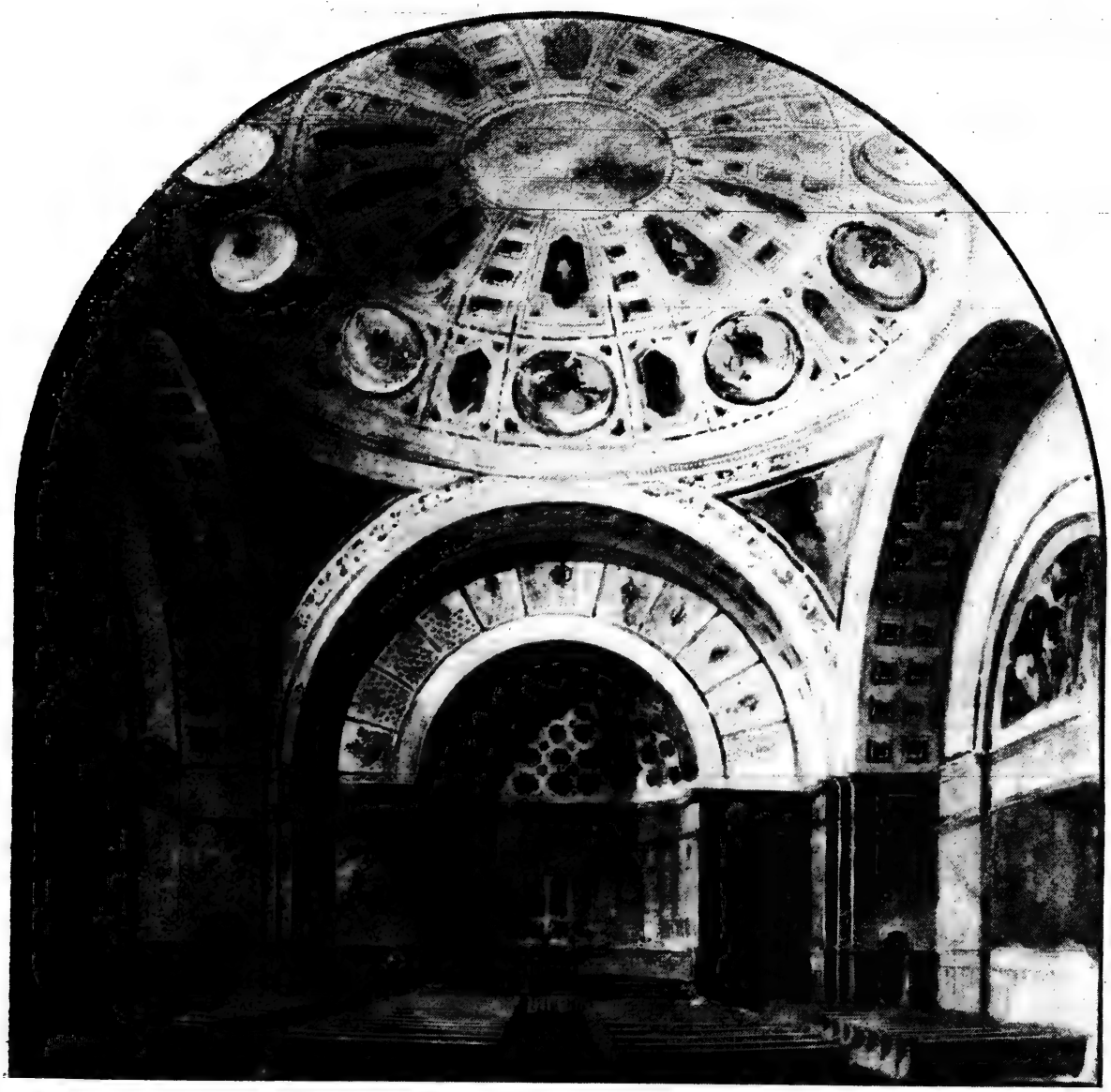
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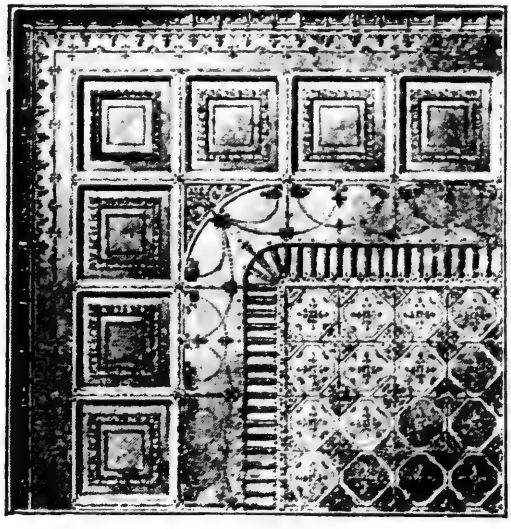
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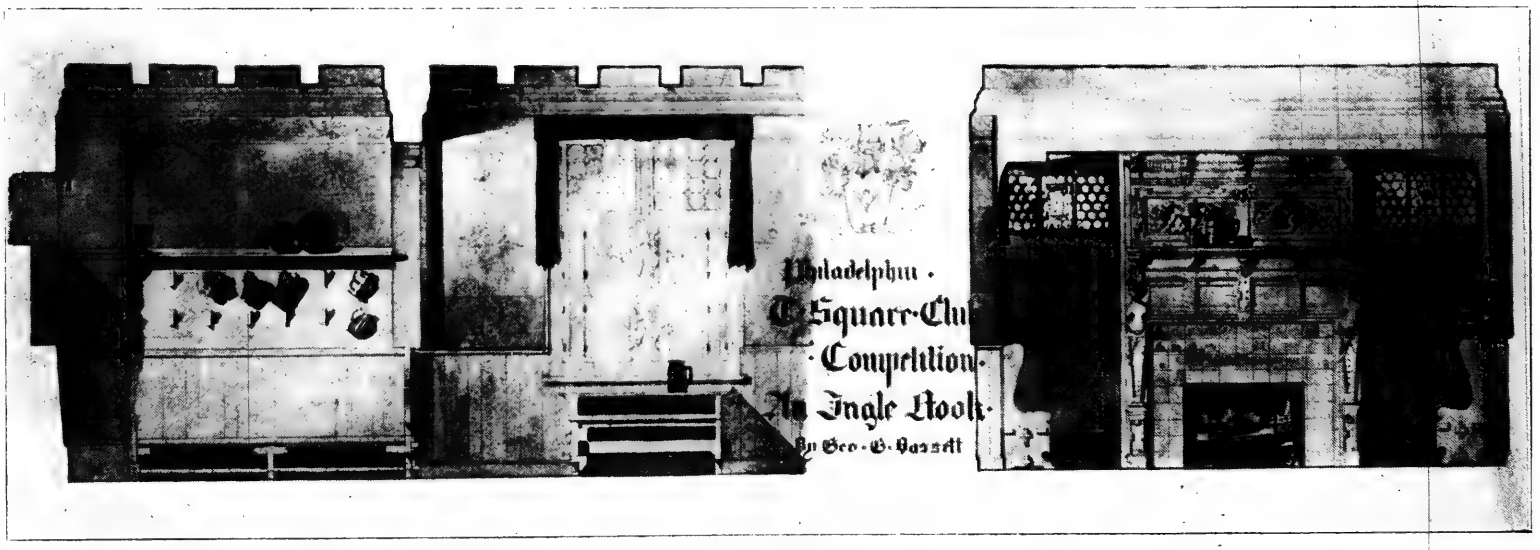
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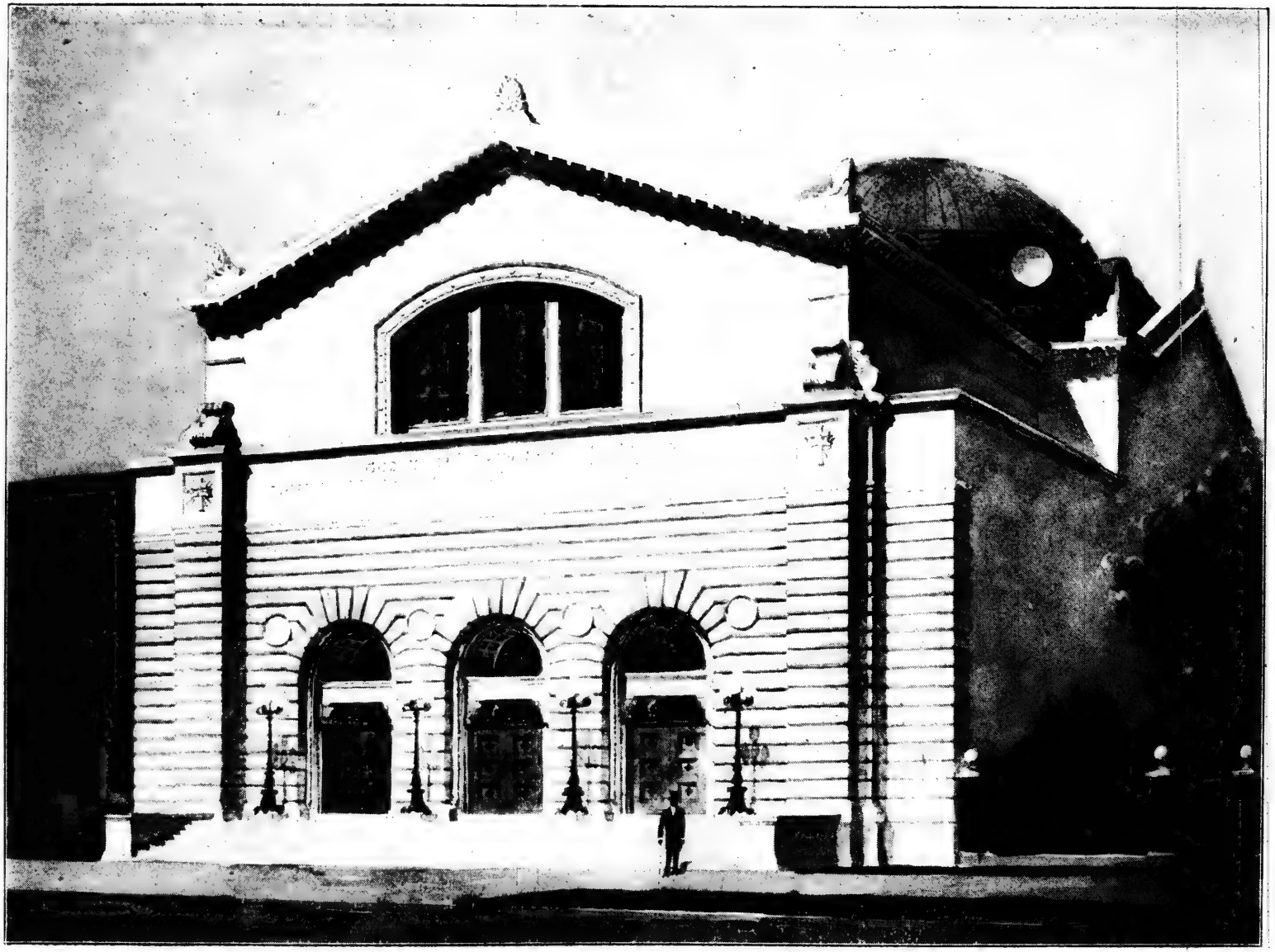
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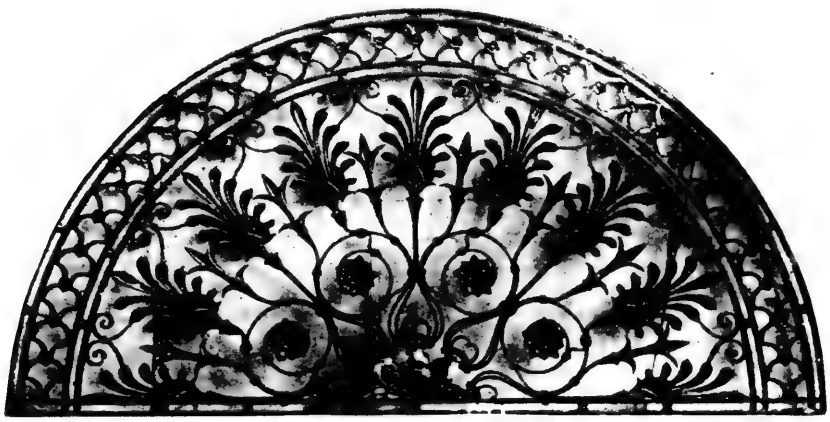
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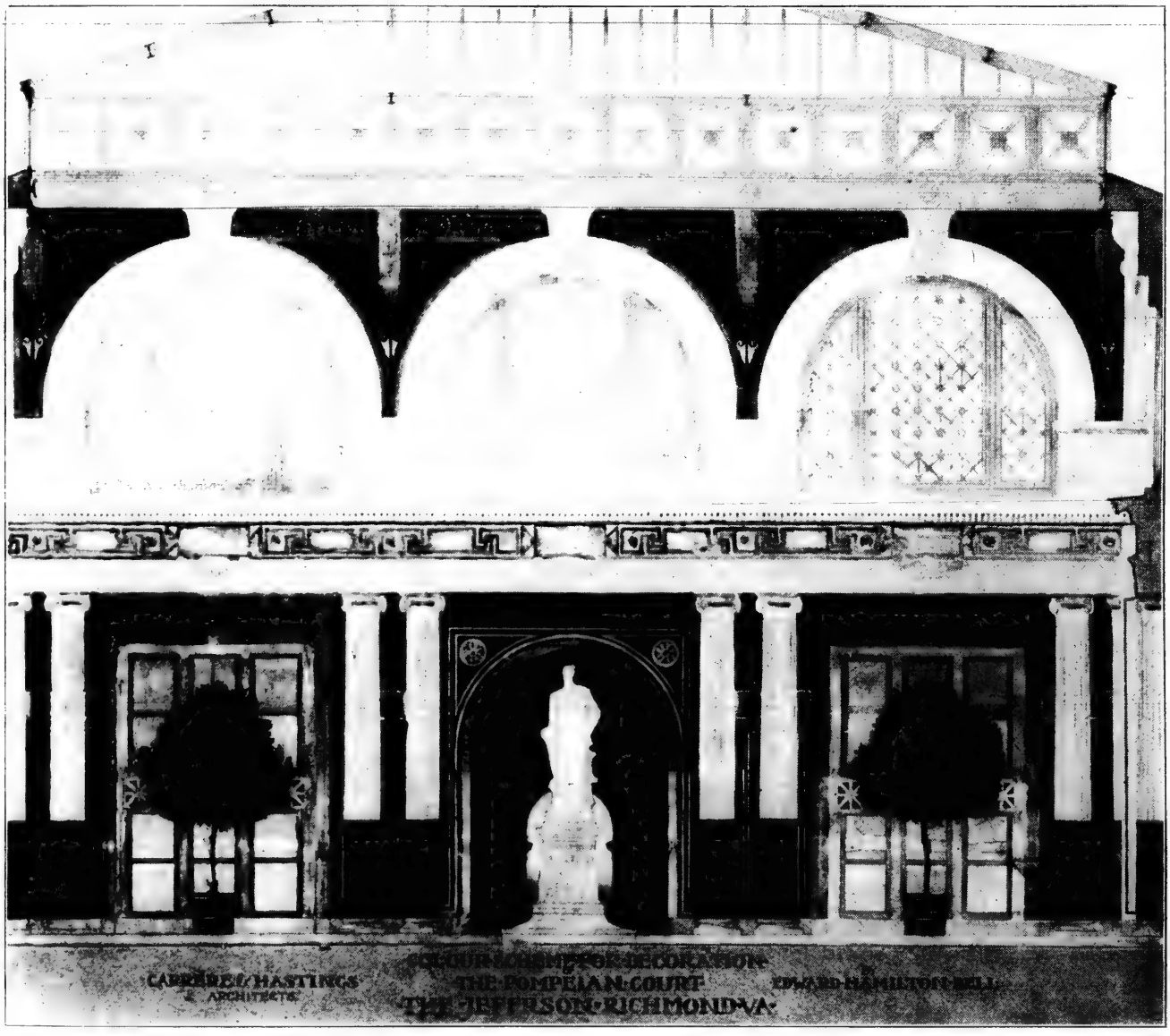
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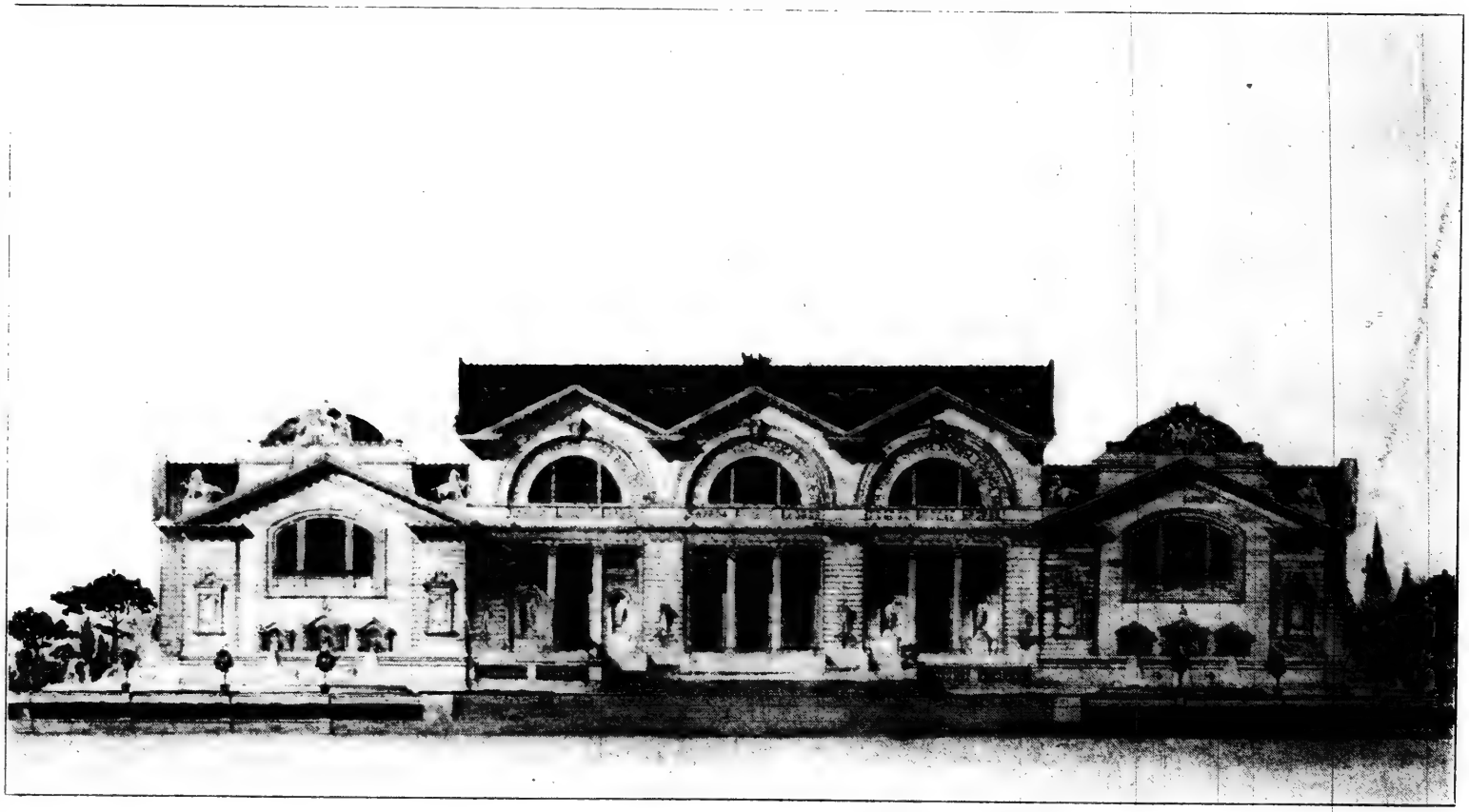
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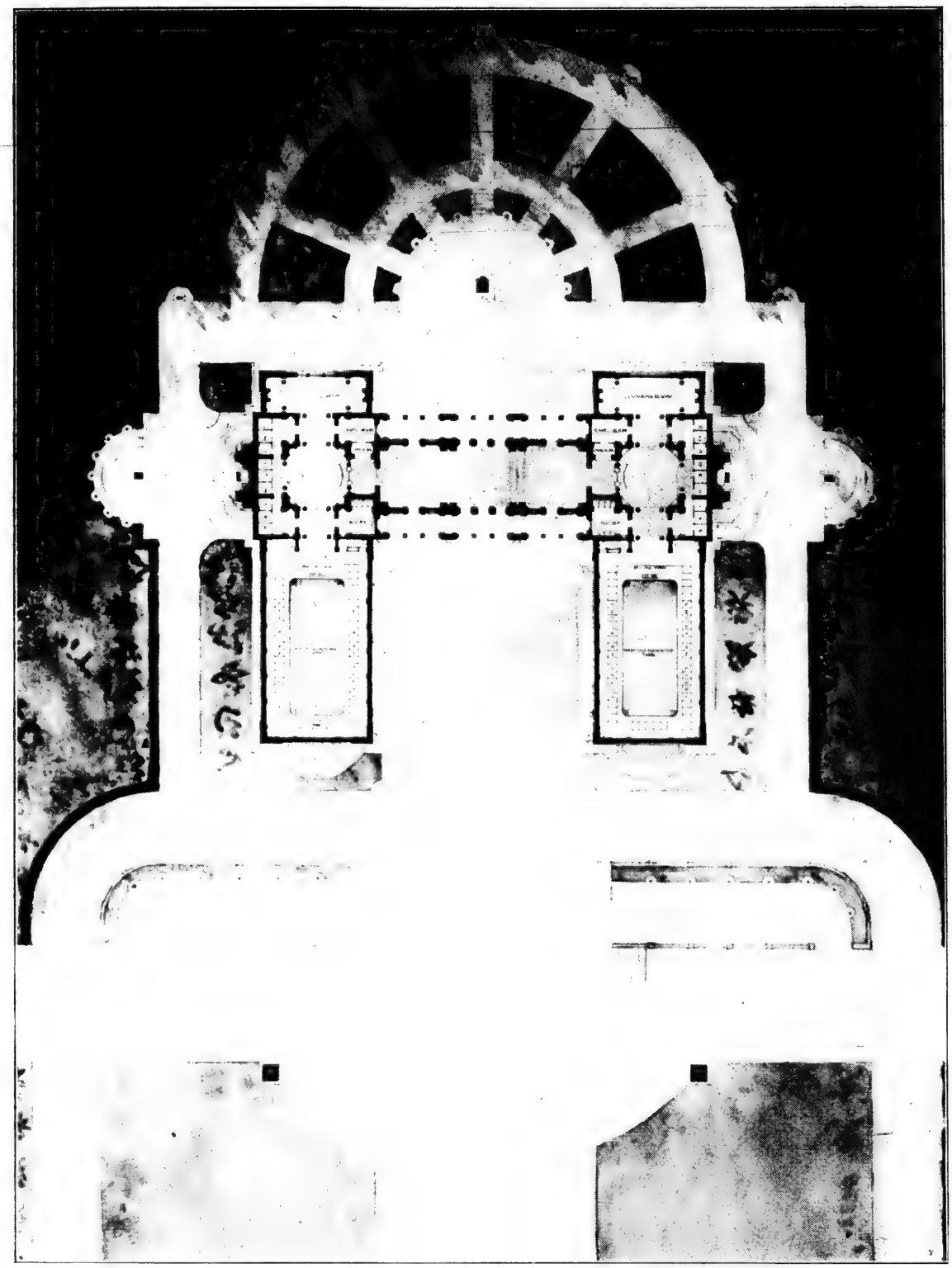
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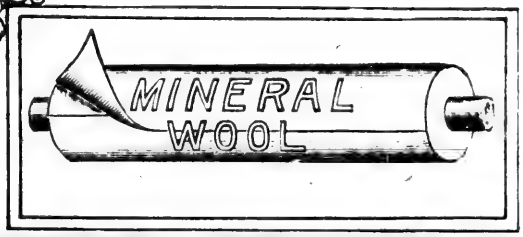
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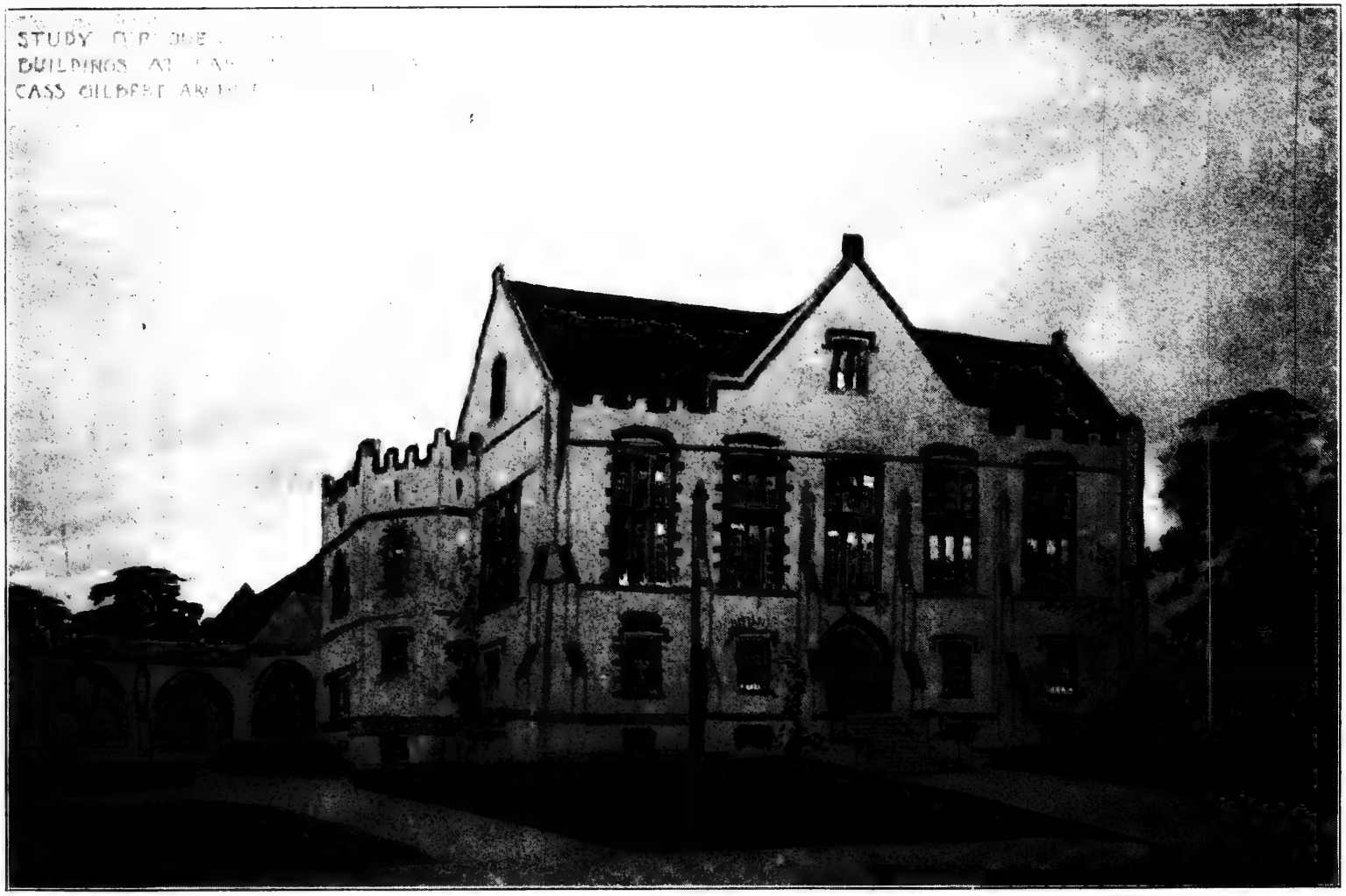
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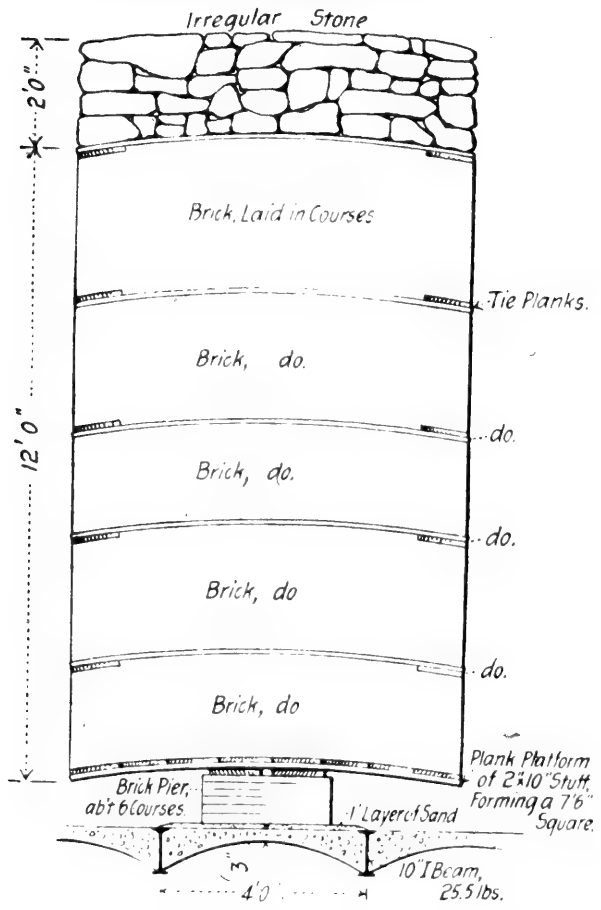
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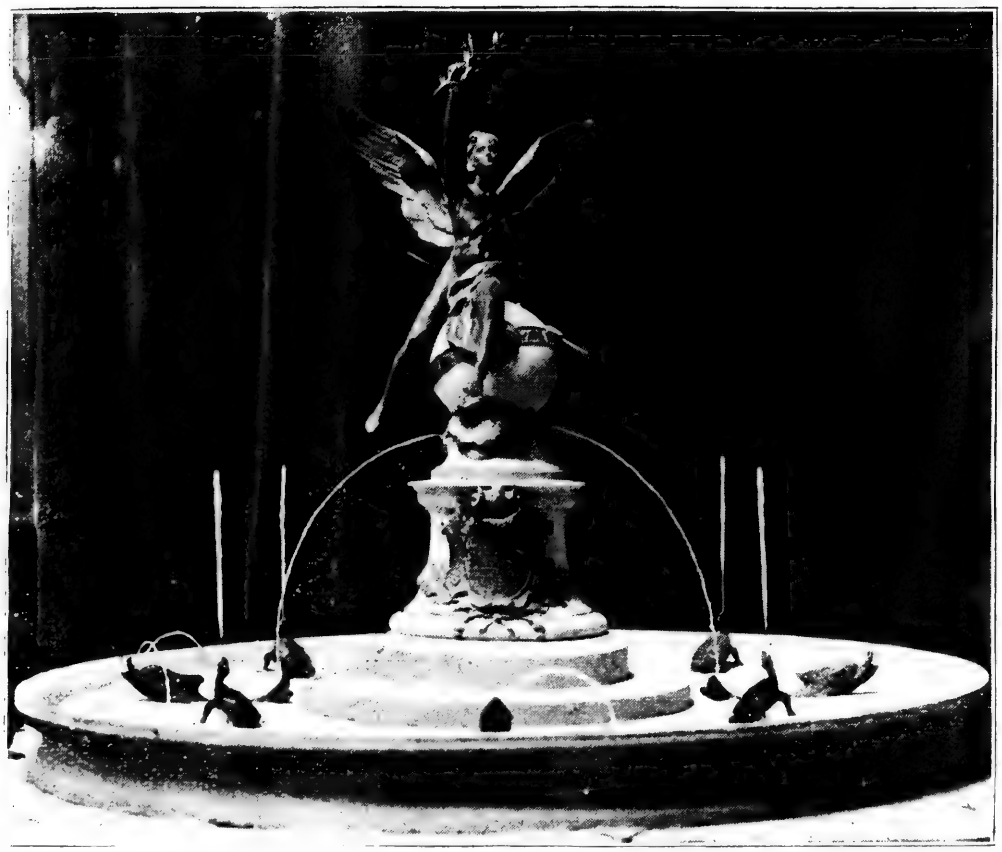
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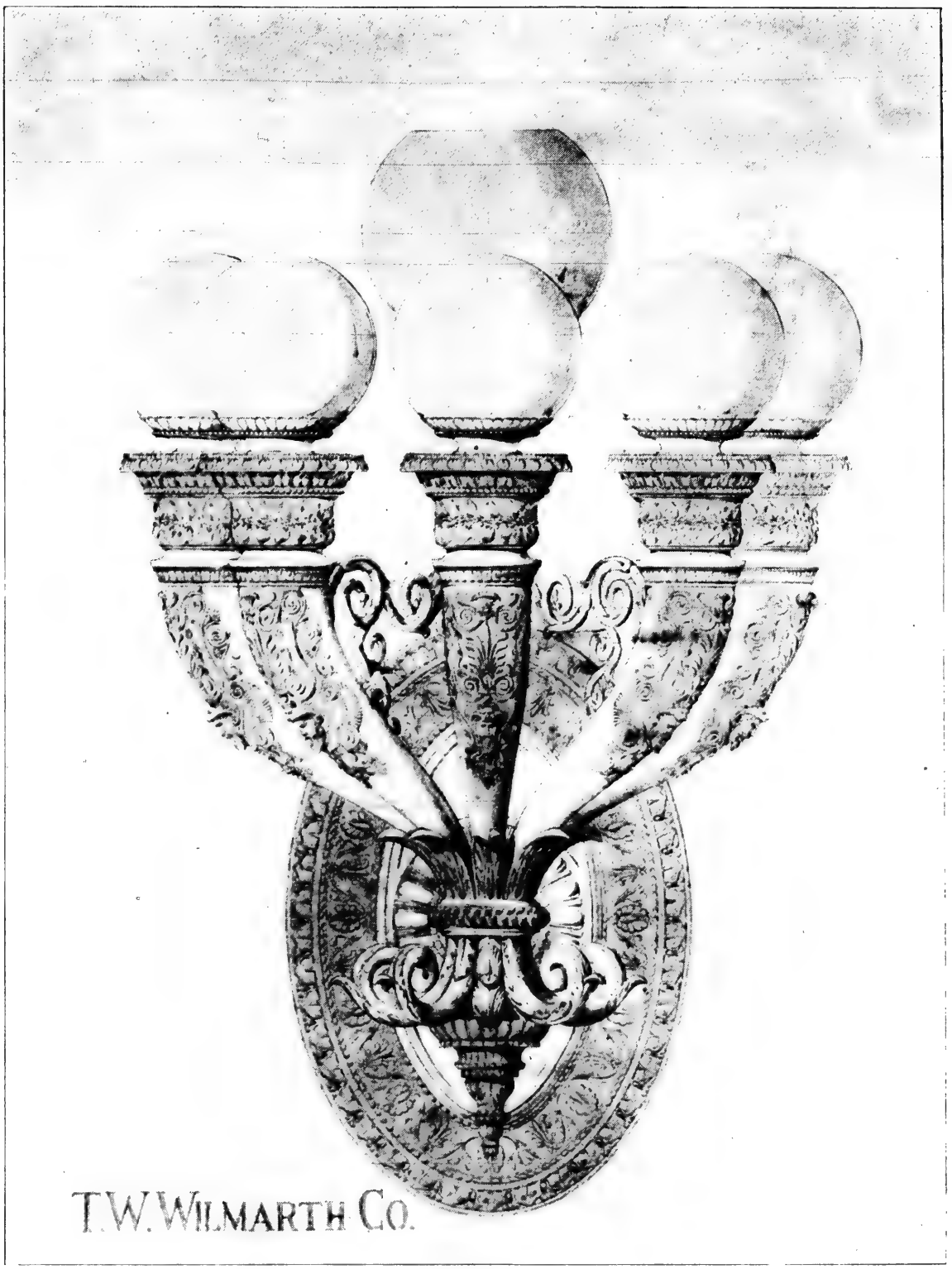
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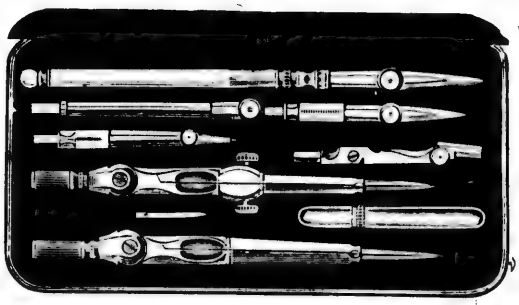
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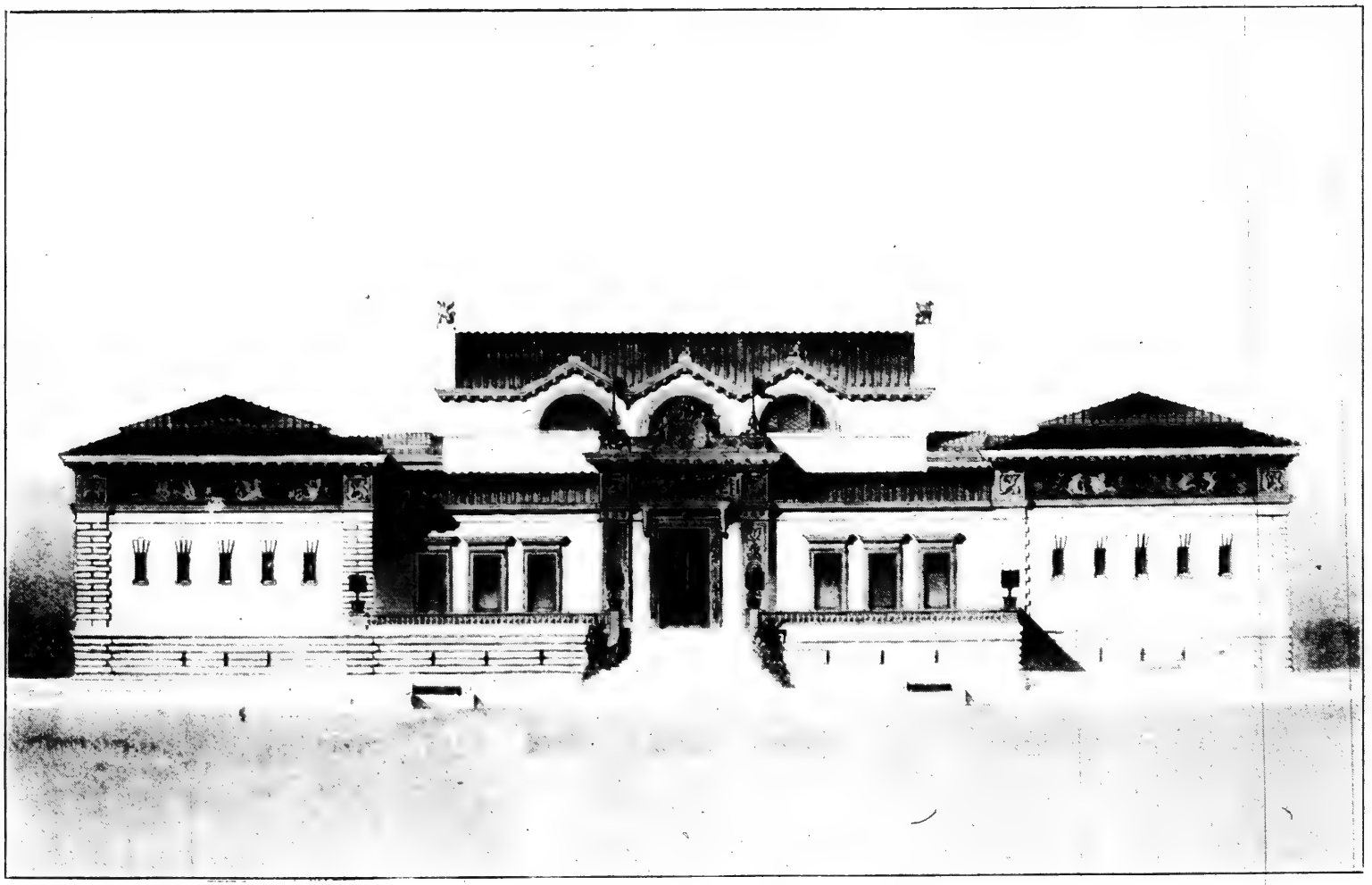
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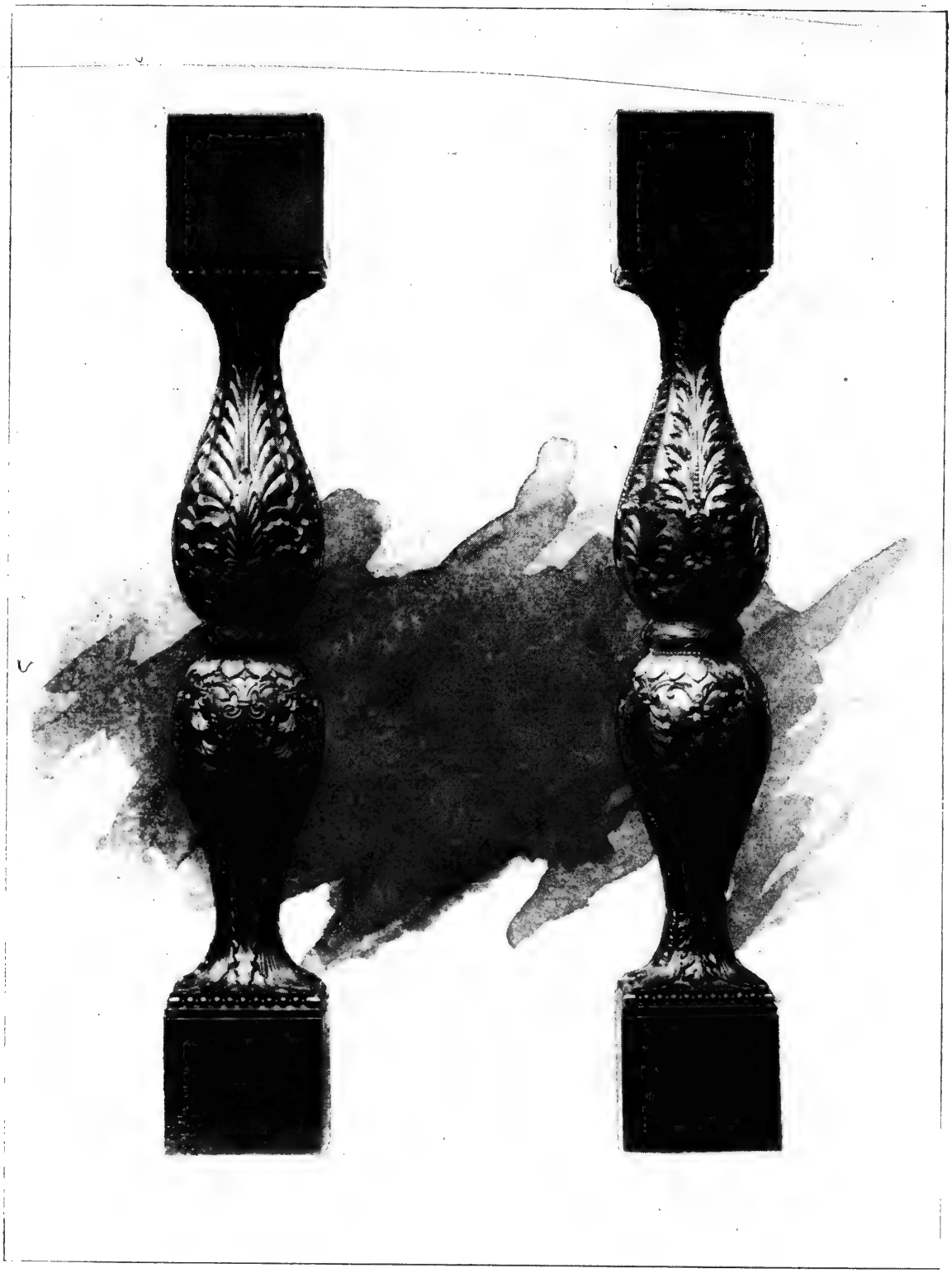
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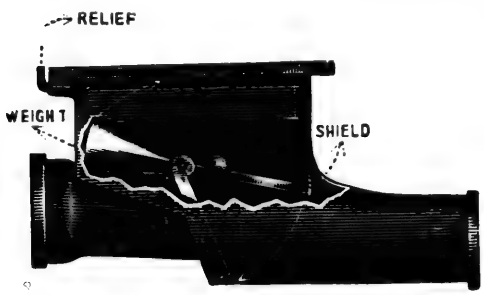
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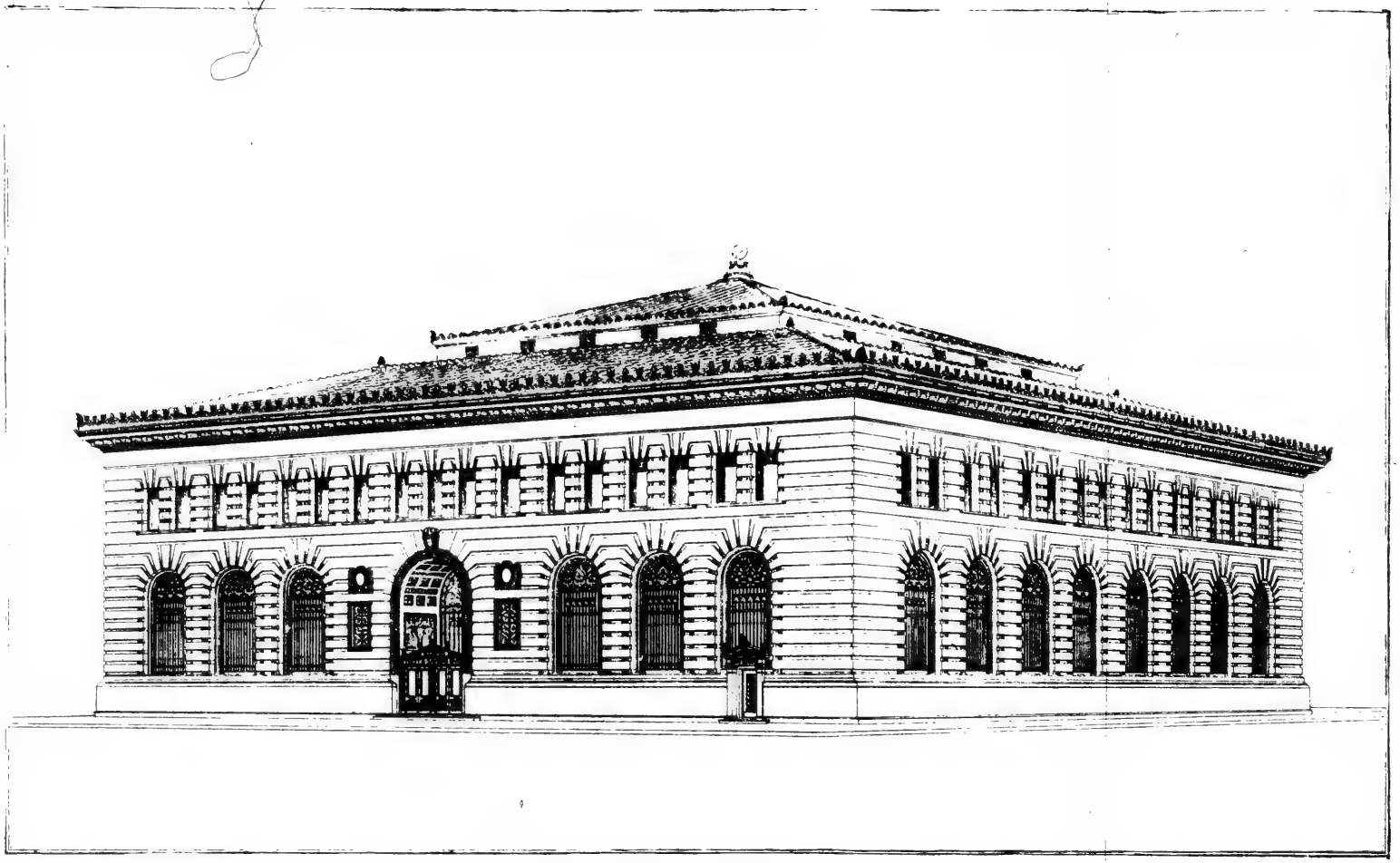
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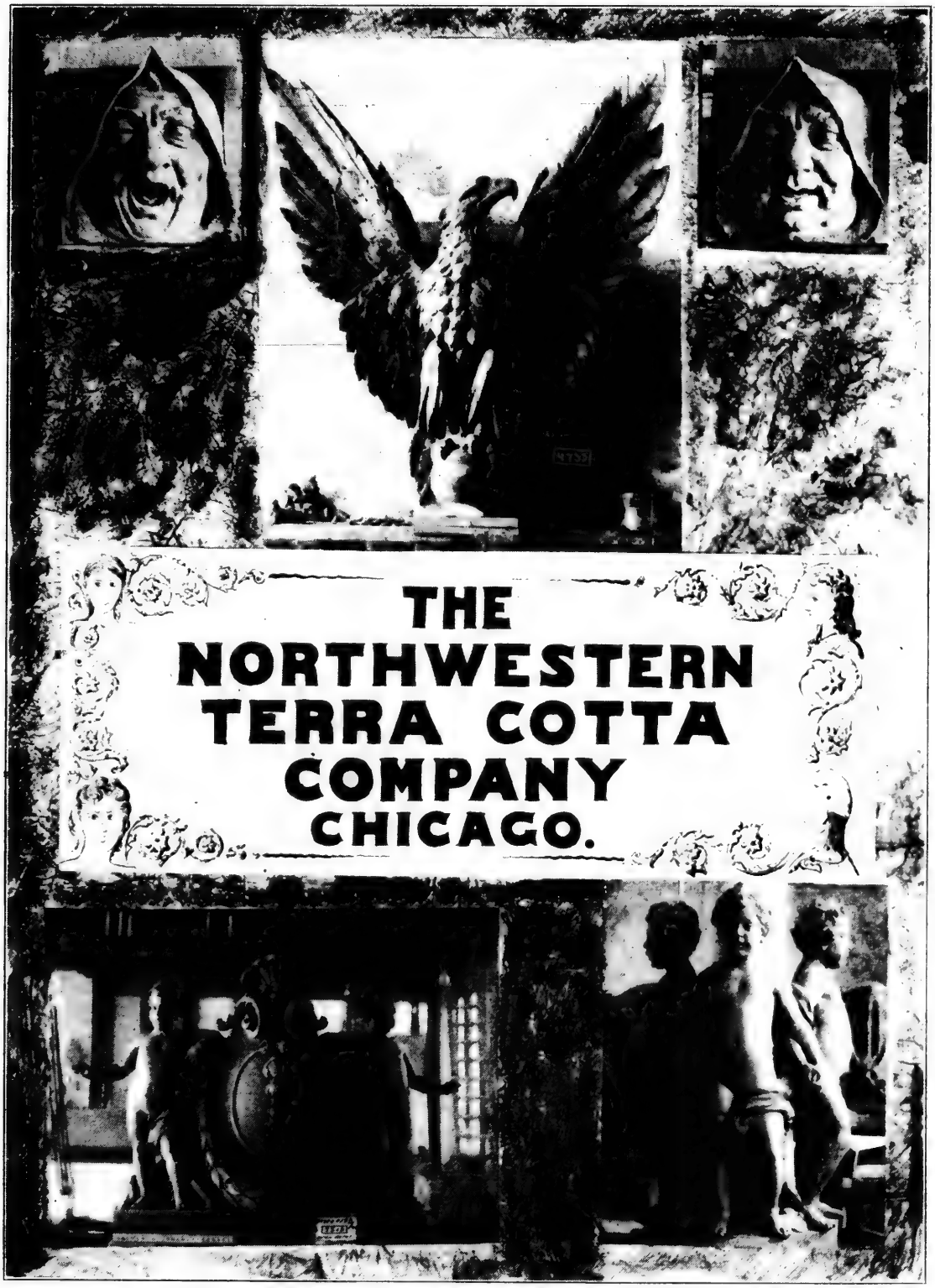
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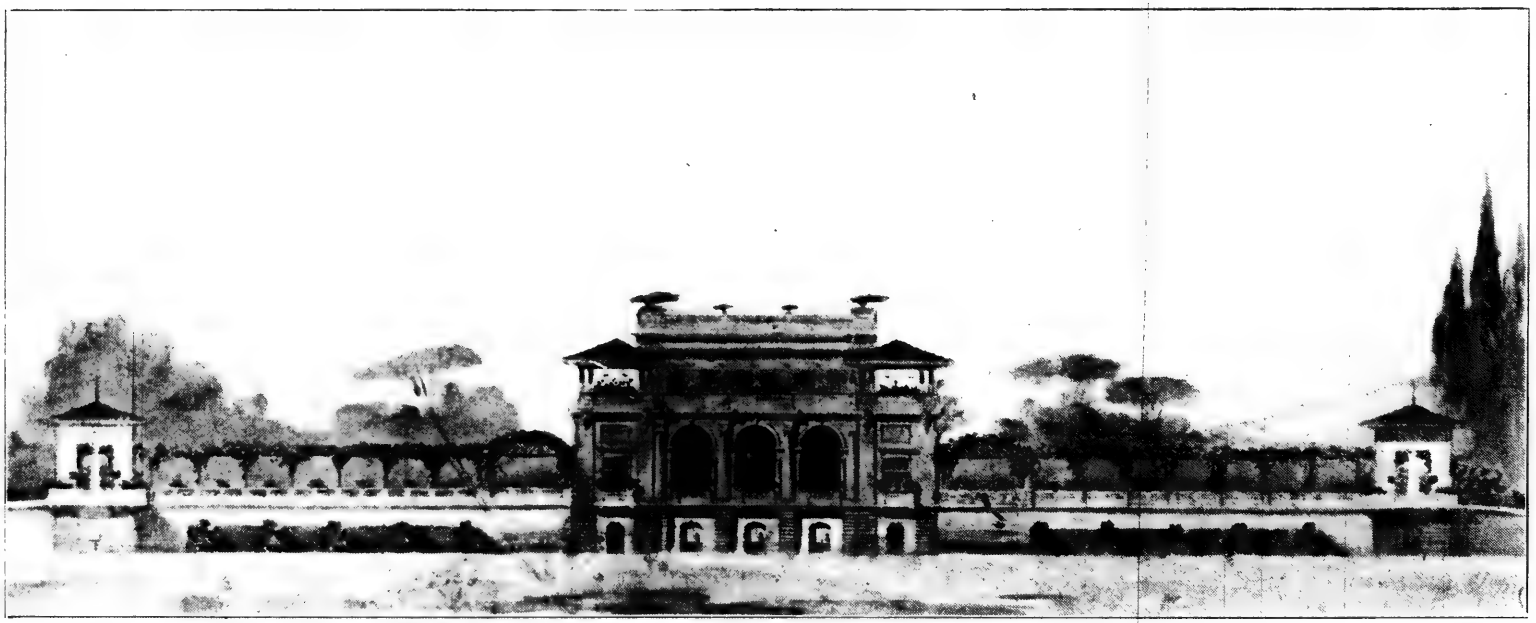
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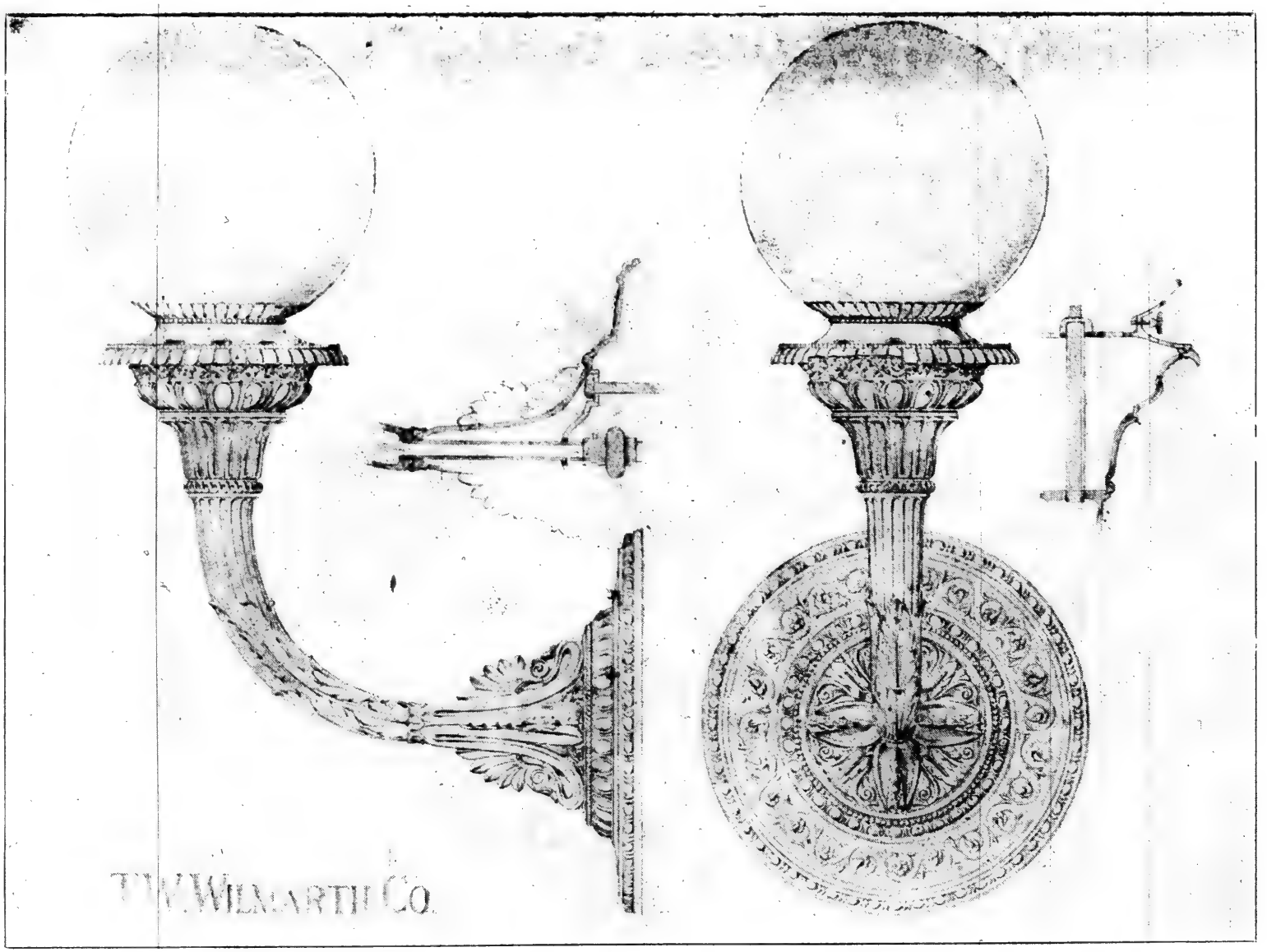
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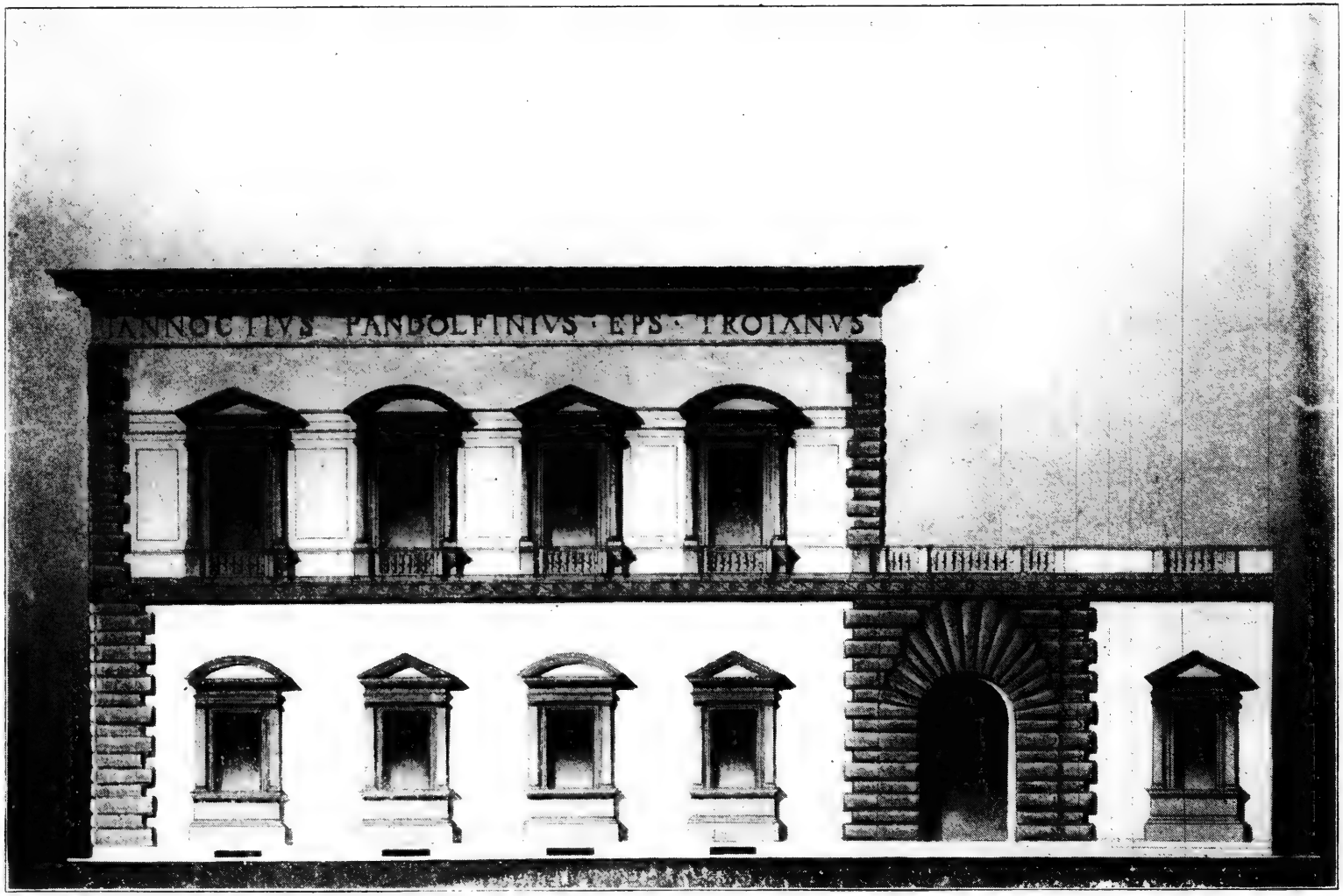
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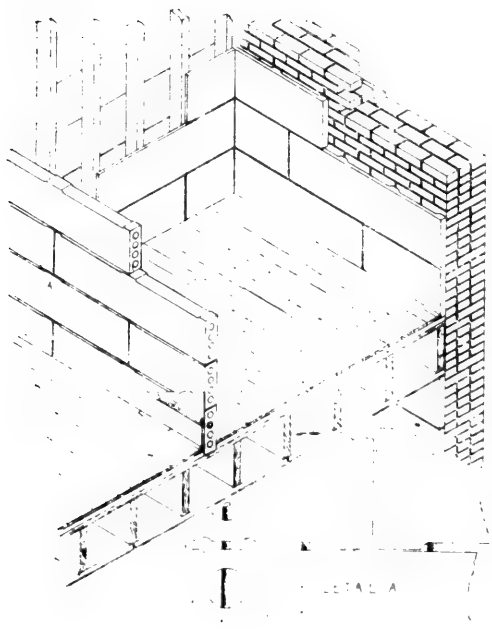
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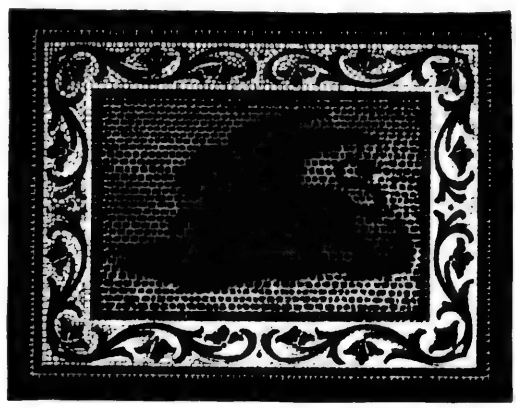
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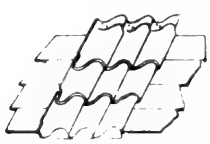
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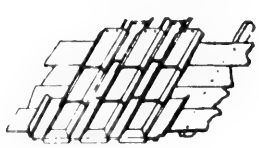
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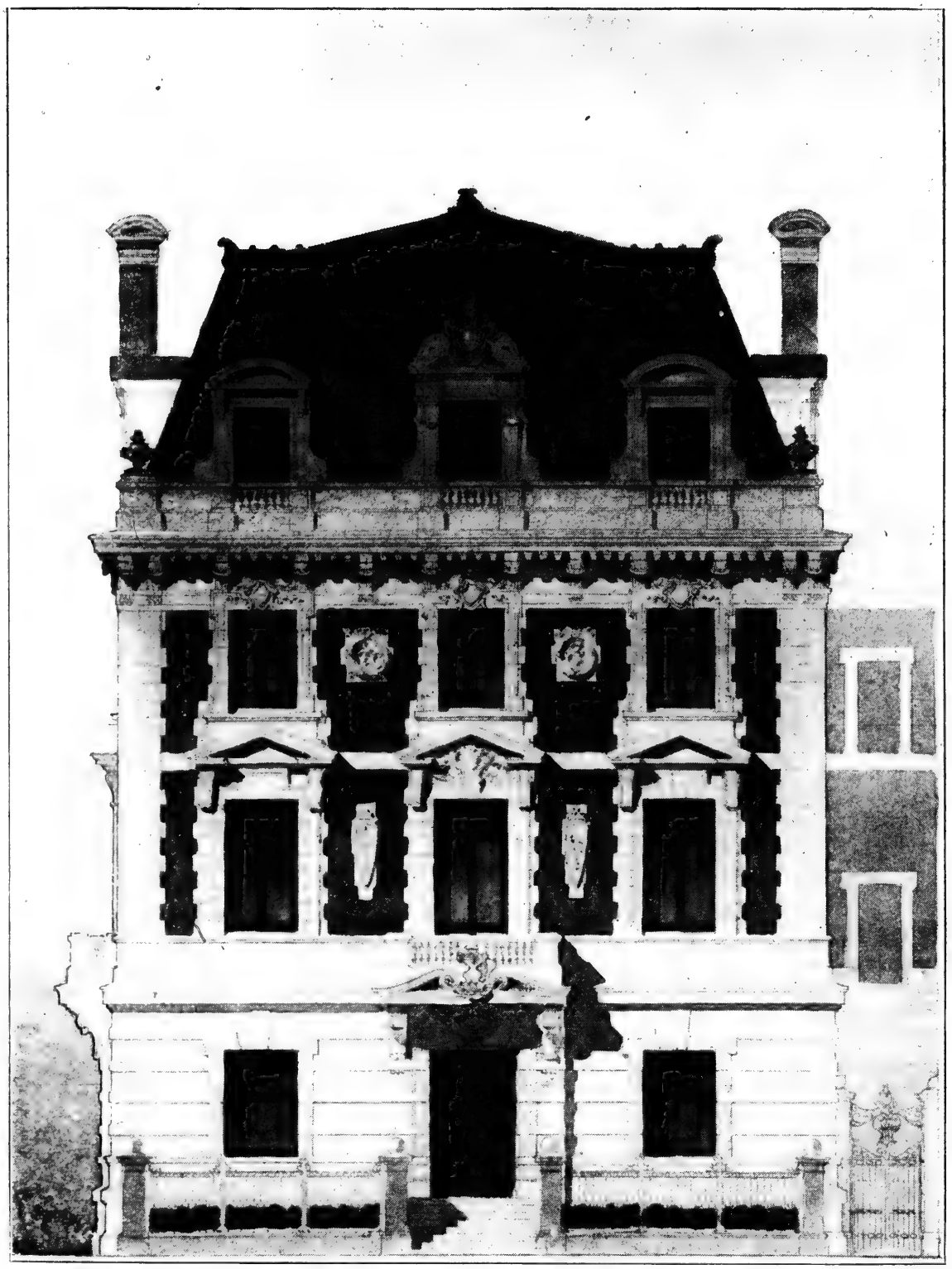
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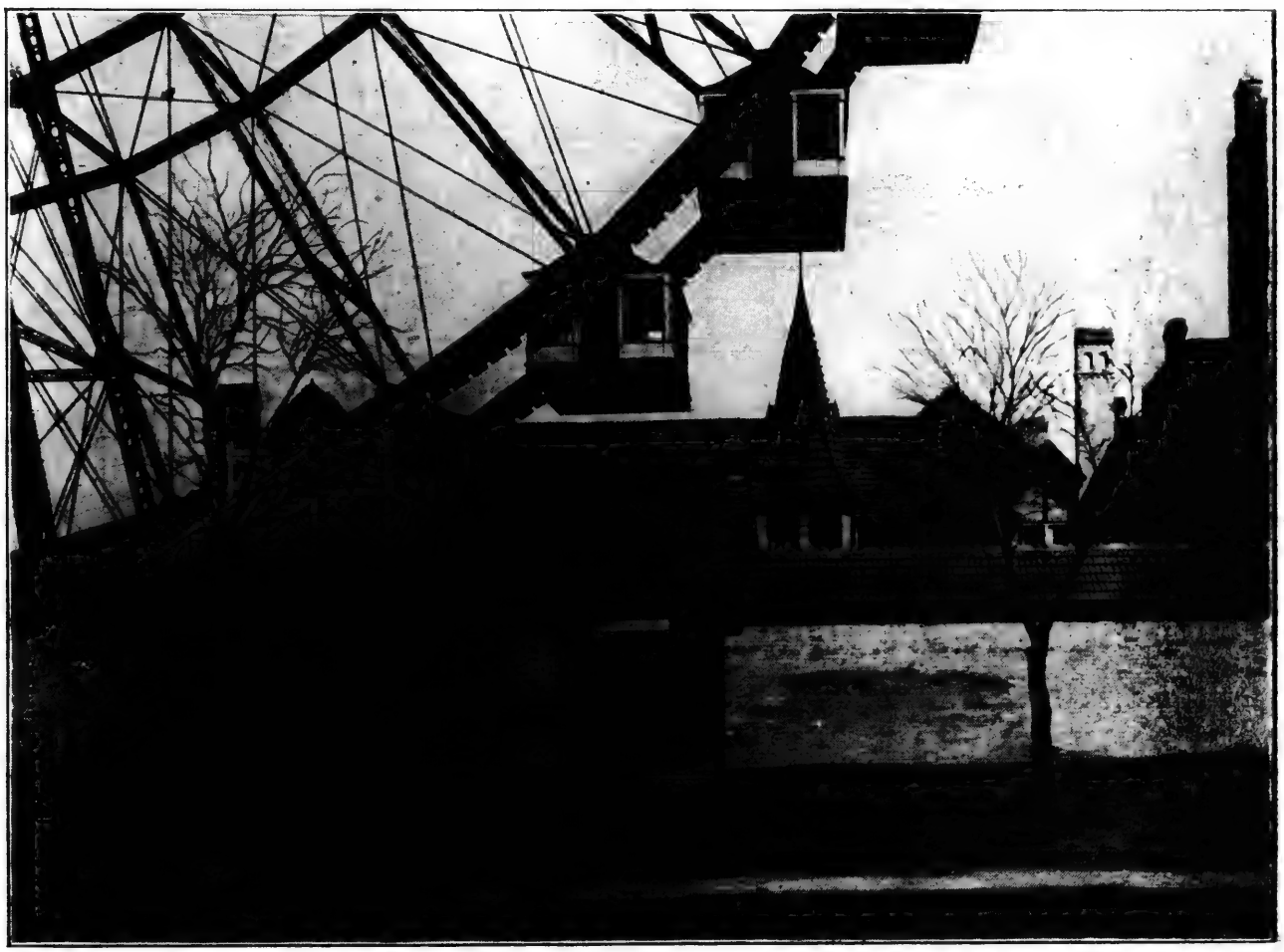




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	Neat	3 Sand to 1 Cement	4 Sand to 1 Cement	Initial	Final
Condor	566⅓	213	166⅔	3.10	5.25
Alsen	416⅔	140⅔	121	2.36	4.21
Lagerdorfer	413⅓	192⅓	147⅓	1.49	4.14
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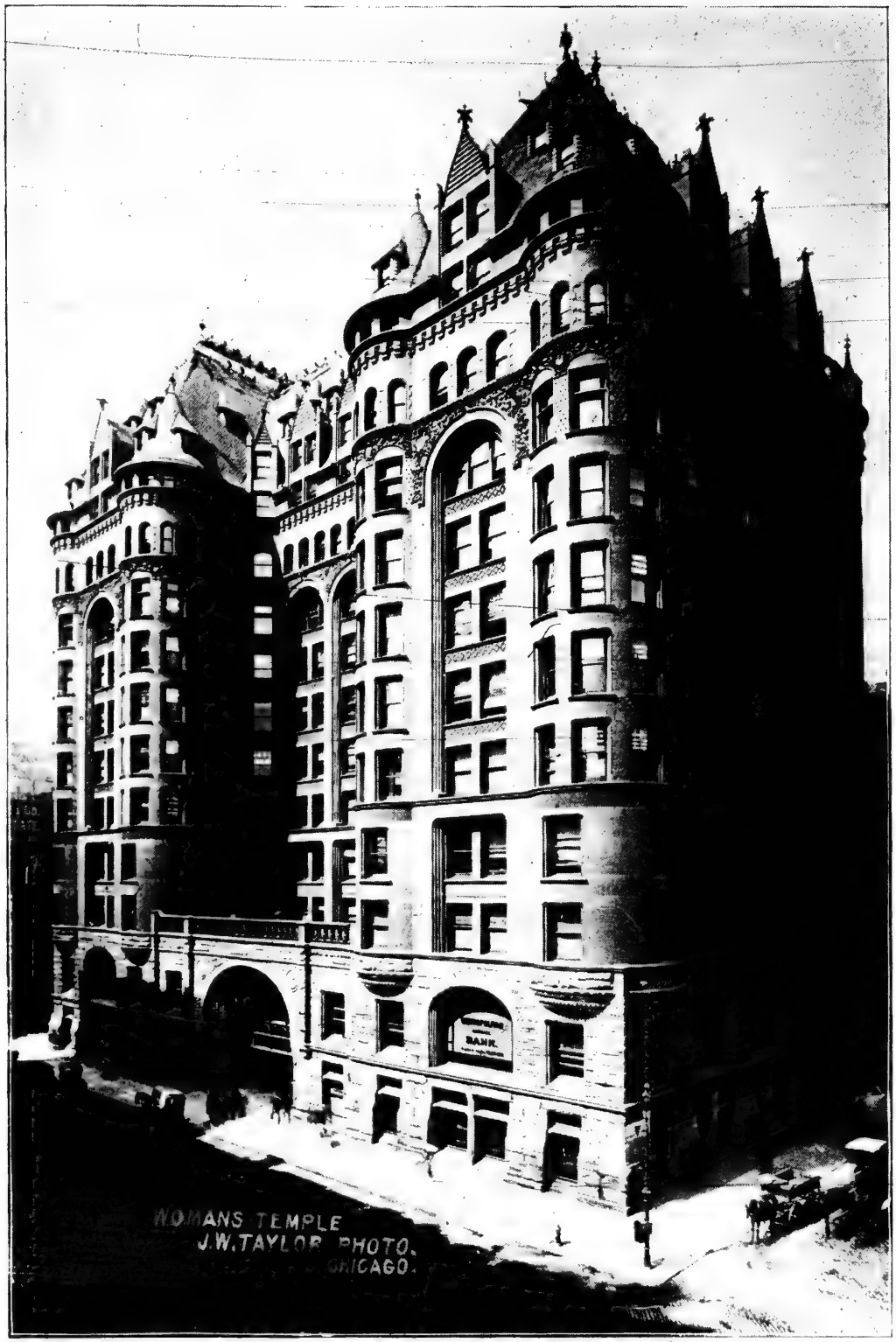
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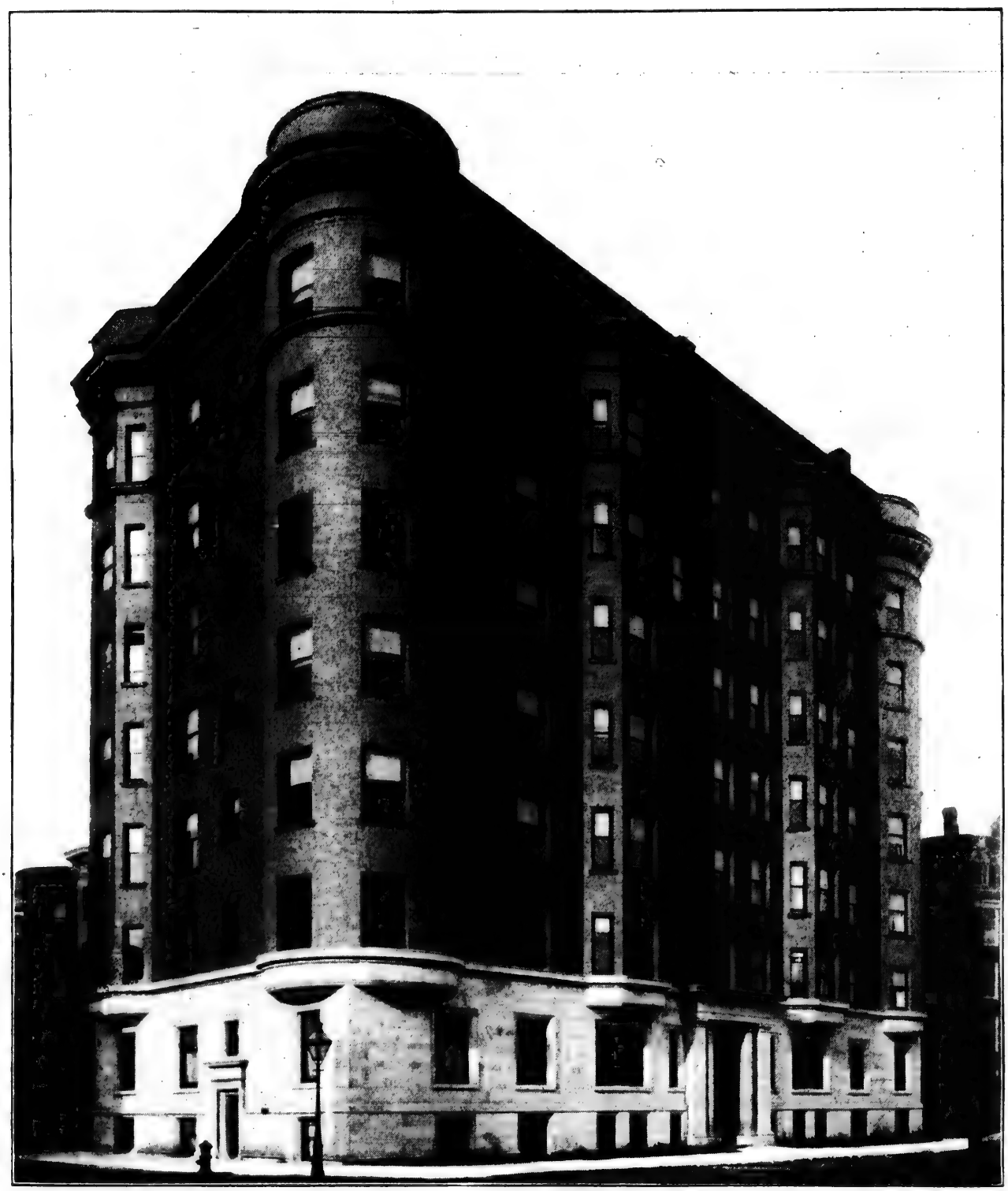
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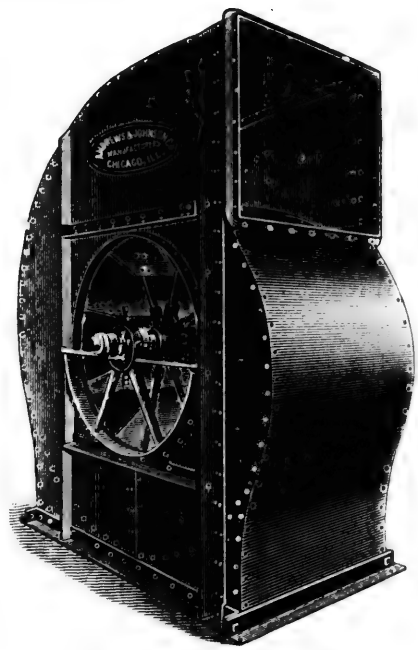
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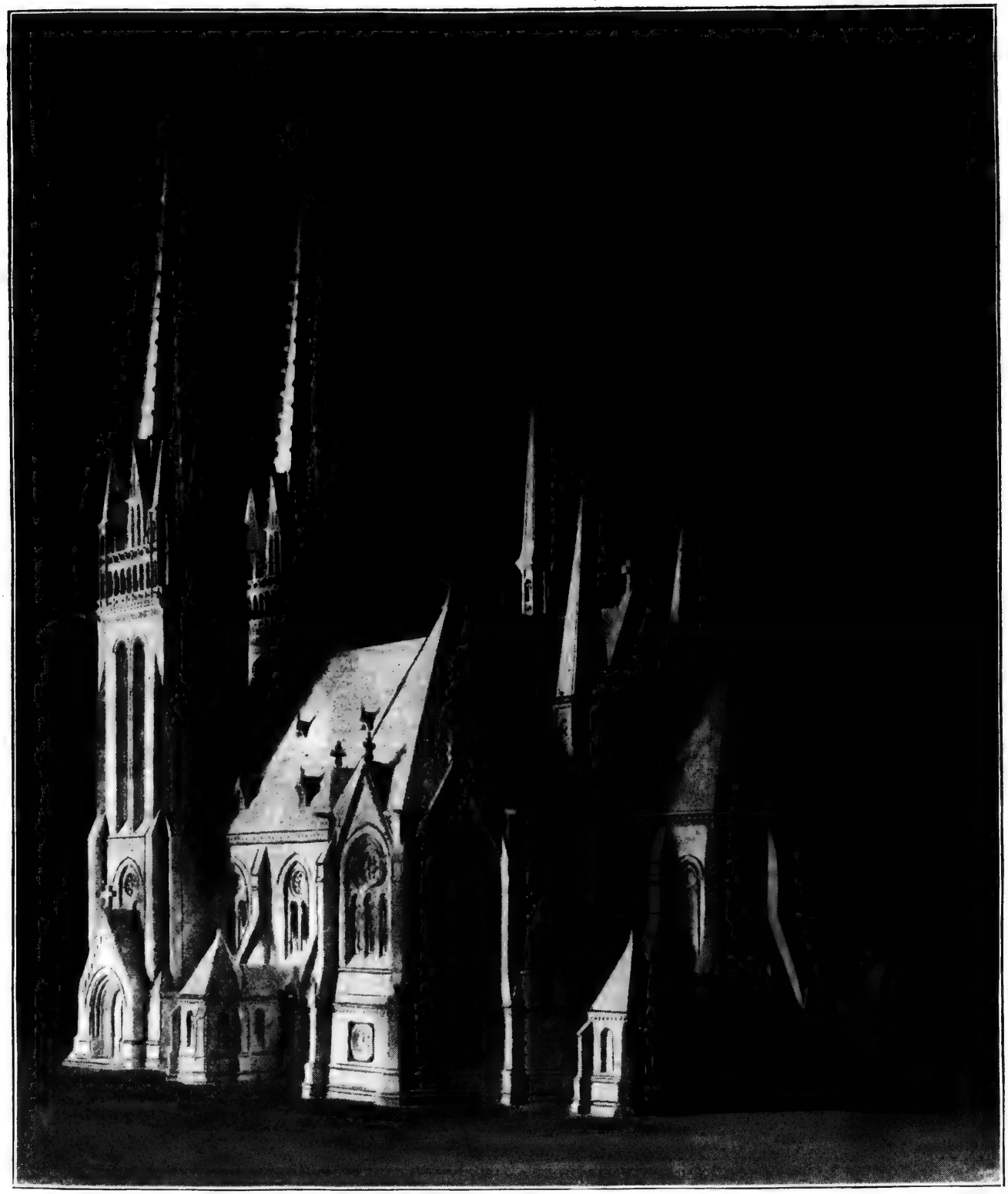
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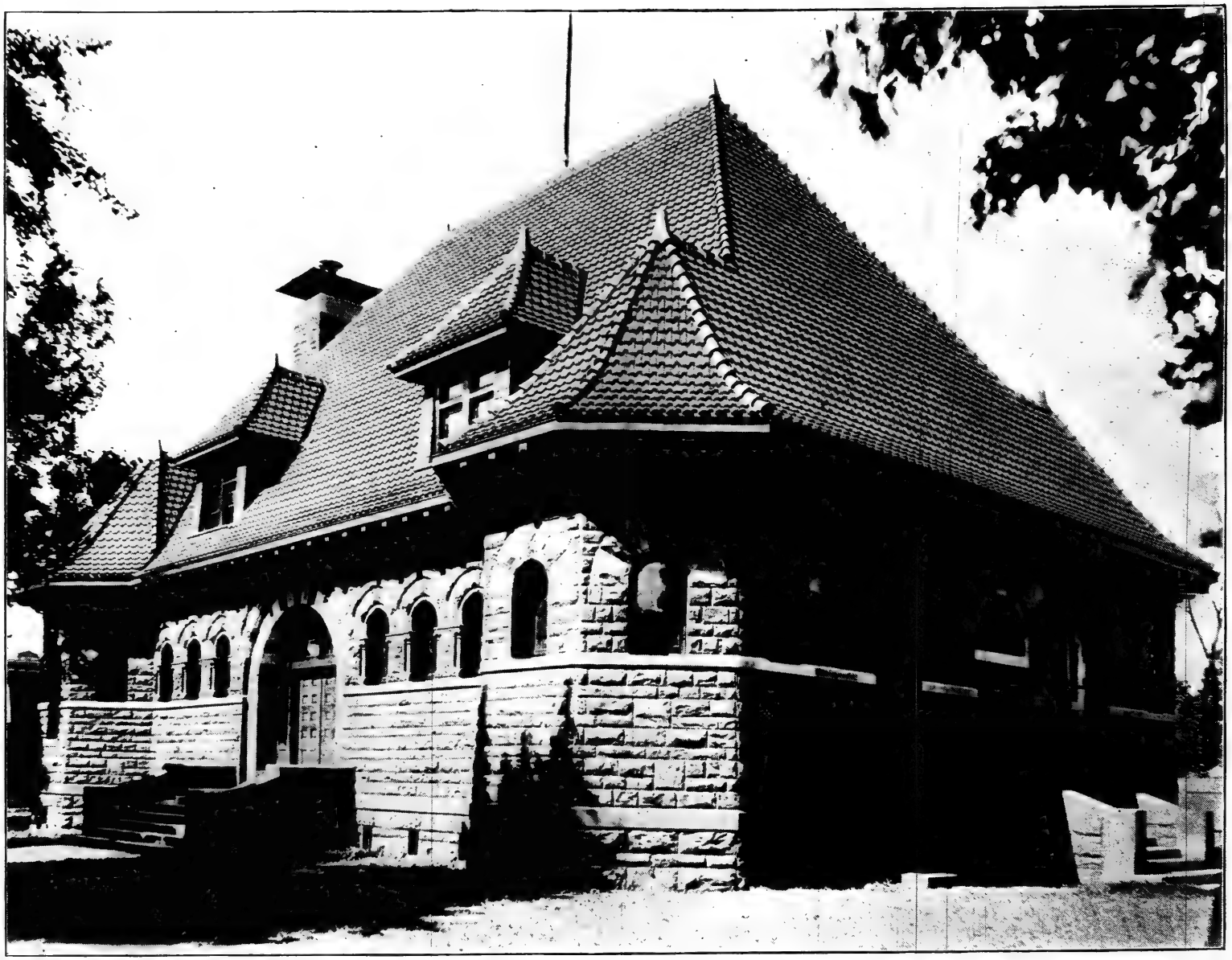
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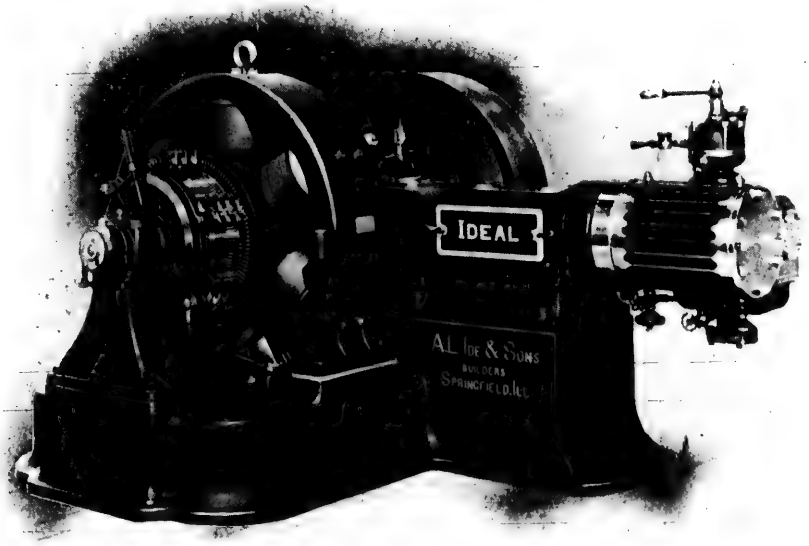
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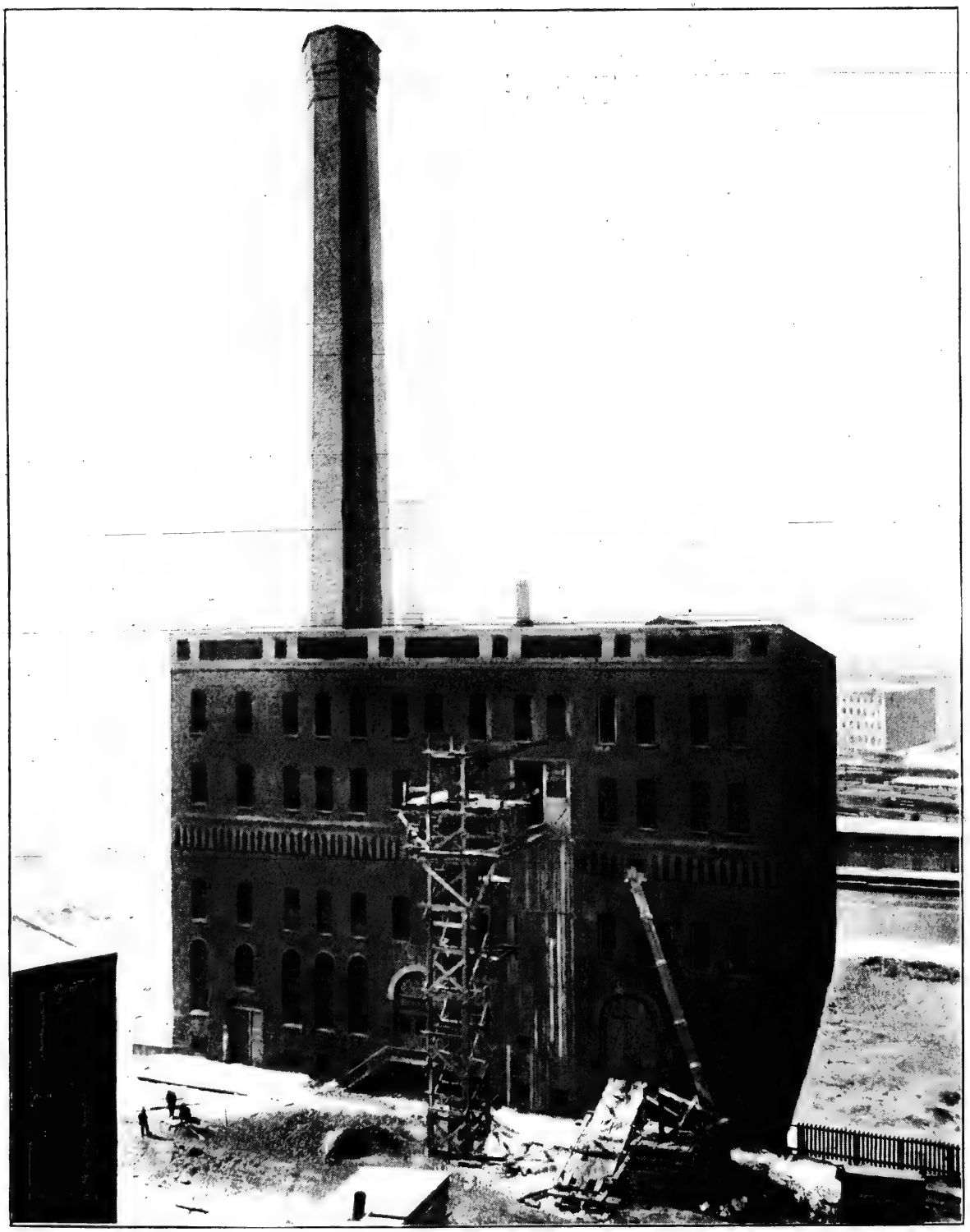
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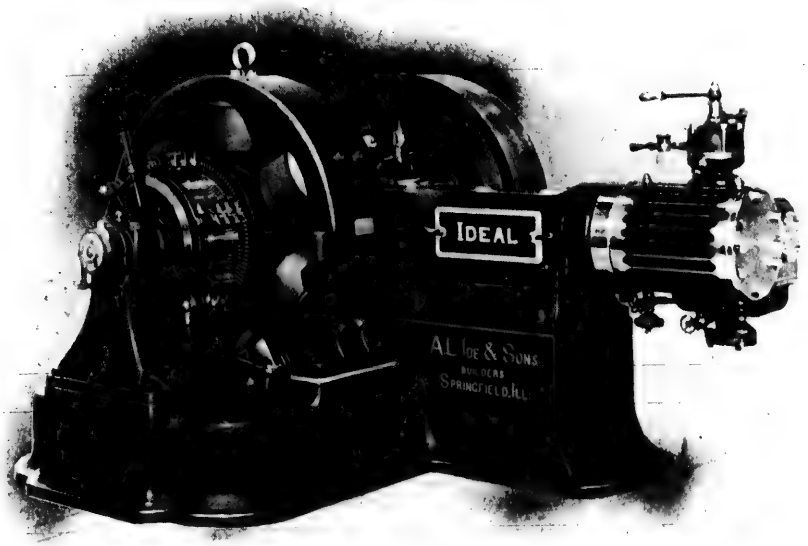
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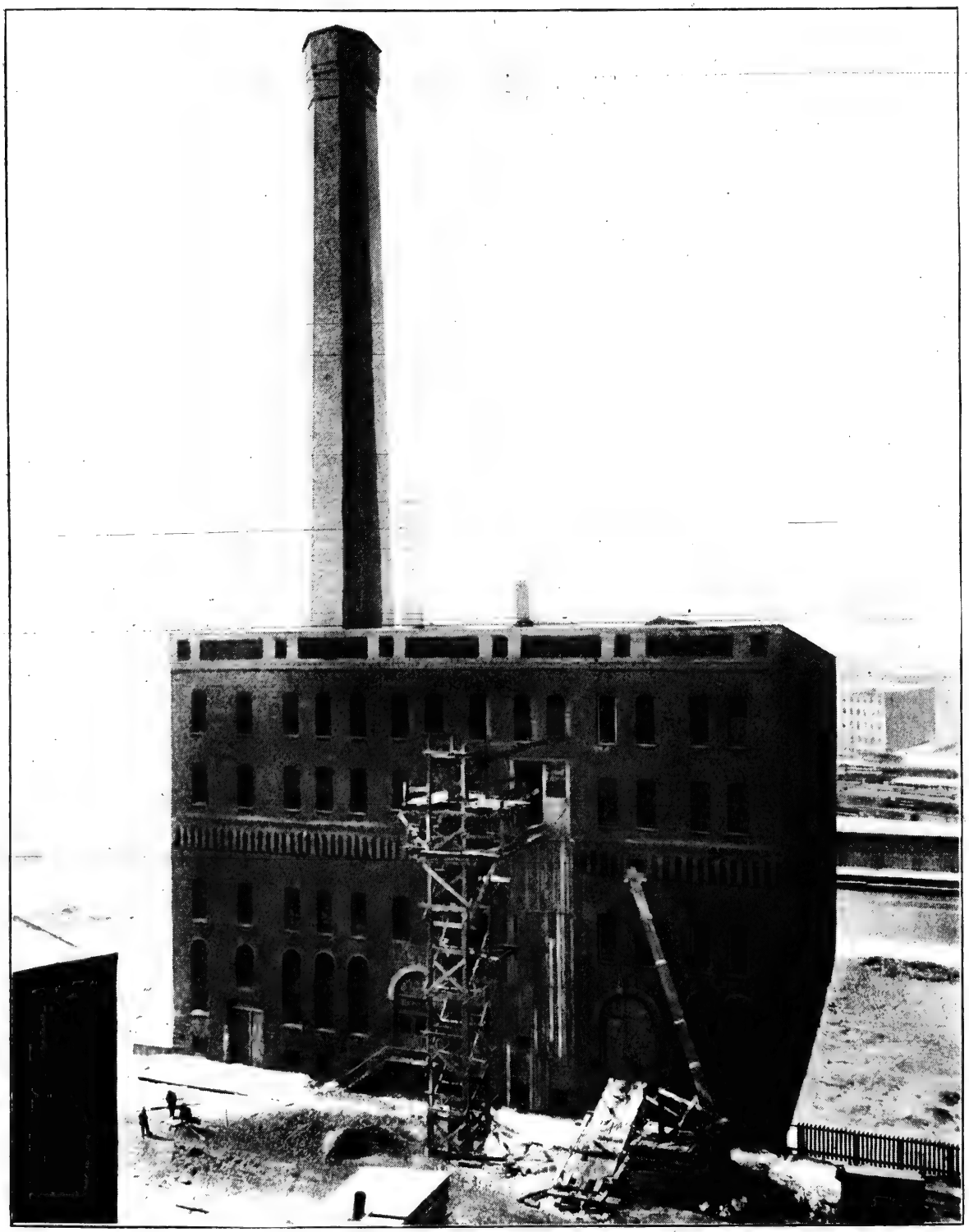
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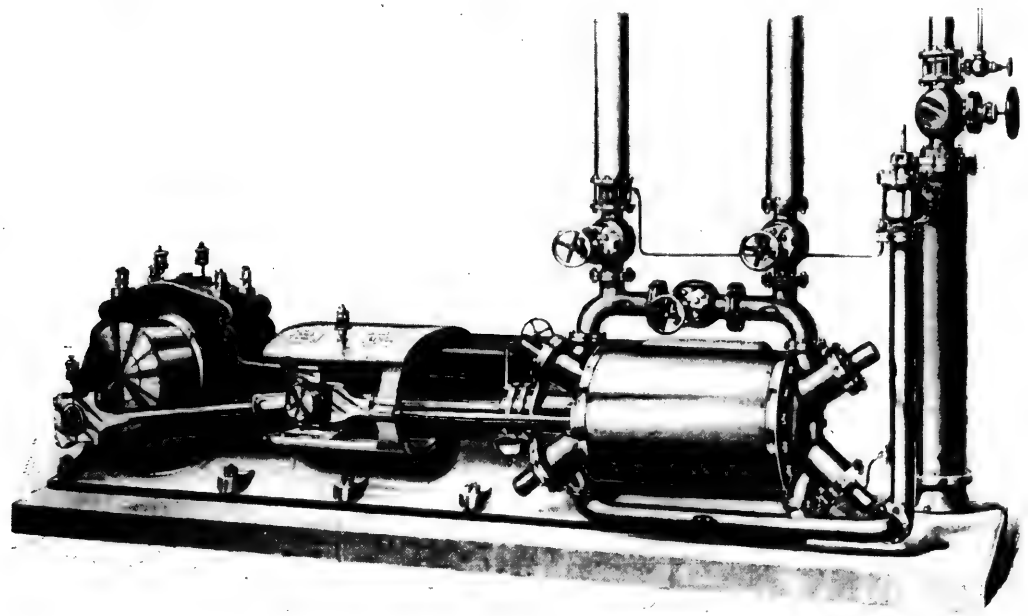
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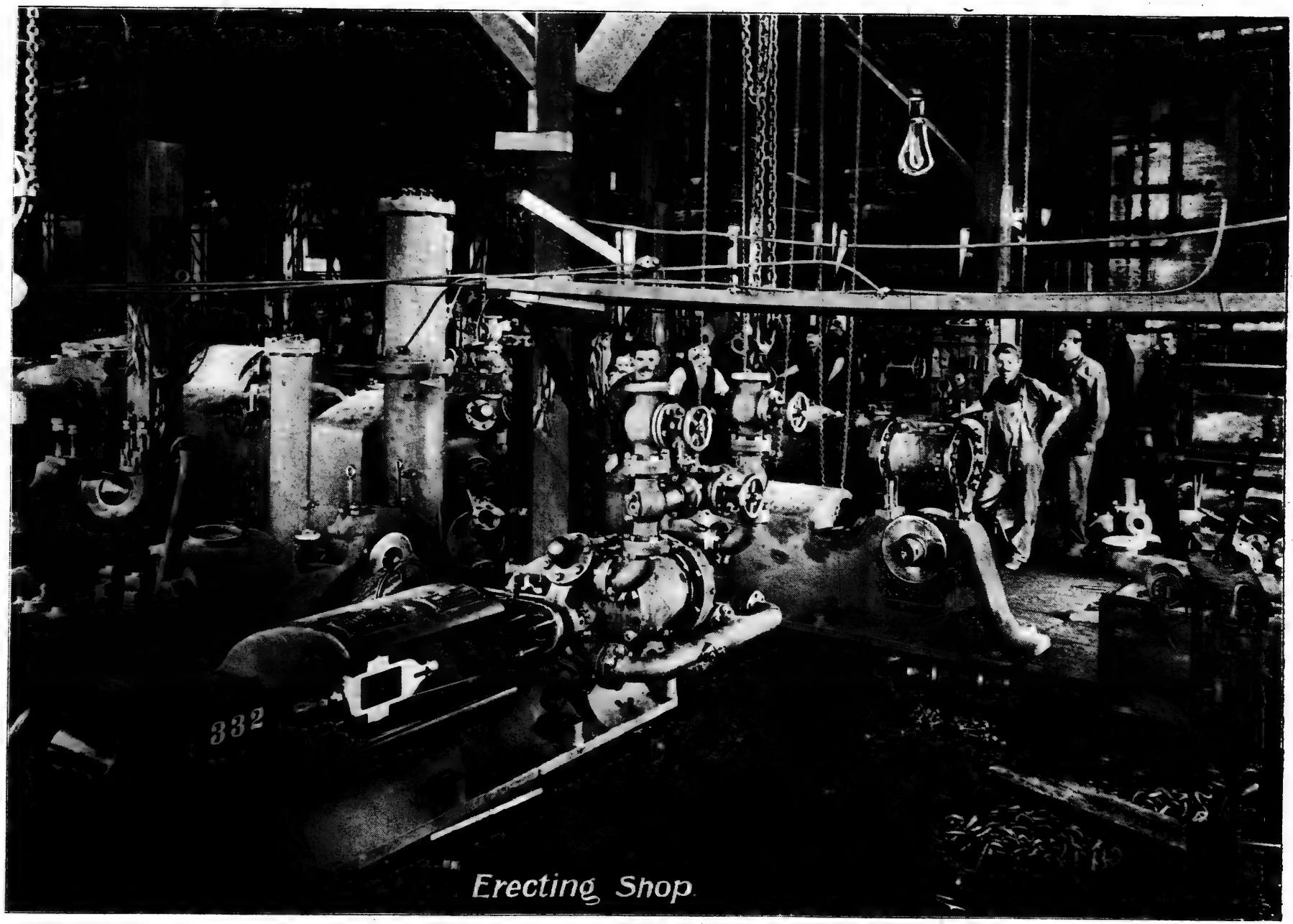
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The works of Architecture include drawings and sketches of buildings in course of erection, projects in competition, drawings by students in the various schools, sketches and studies of picturesque architectural subjects.

Under the scope of the Allied Arts come the exhibits of architectural sculpture, mural decorations and stained glass, mosaics, carvings in wood, metal work and all articles which make up the interior furnishings of buildings.

The Chicago Architectural Club takes this opportunity to express its thanks to the clubs, societies, schools and individuals who have sent their works to the exhibition. The Club wishes, also, to thank the officers of the Art Institute for their aid, the members of the jury of selection, and all those who have assisted in the work of the Exhibition, thereby contributing to its success.

The Chicago Architectural Club gratefully acknowledges the liberal support of the *Advertisers*, which rendered the publication of catalogue possible.

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Jobson, Frank	Marquette Building.
Johnson, J. W.	1120 Home Insurance Building.
Kirkpatrick, F. W.	742 West Monroe Street.
Kleinpell, Walter F.	372 Webster Avenue.

Kussche, Arthur	1601 Manhattan Building.
Levy, Samuel H.	190 Dearborn Avenue.
Liedberg. Hugh J.	371 Mohawk Street.
Lilleskau, John	303 Haddon Avenue.
Linestrom, R. S.	3234 Portland Avenue.
Llewellyn, Joseph C.	1245 Marquette Building.
Long, Birch Burdette	1013 Teutonic Building.
Matteson, Victor Andrae	1030 Davis Street, Evanston, Illinois.
Miller, J. A.	1504 Newport Avenue.
Millet, Louis J.	225 Wabash Avenue.
Mundie, William B.	1120 Home Insurance Building.
Mueller, Paul F. P.	Schiller Building.
Naess, Ivar	Abroad.
Nelson, Charles F.	Twenty-second and Loomis Street.
Nelson, Edward O.	98 Oak Street.
Neubauer, Adolph	613 Pullman Building.
Niedecken, George M.	291 Michigan Avenue.
Niedecken, Mary M.	291 Michigan Avenue.
Pattison, James William	Tree Studio Building.
Perkins, D. W.	Steinway Hall.
Pischel, Fred.	1510 Oakdale Avenue.
Rogers, John A.	1314 Ashland Block.
Rouleau, Arthur	47 Winthrop Place.
Rawson, Lorin A.	Riverside, Illinois.
Sandblom, Axel,	1430 Noble Avenue.
Sehaefer, W. A. L.	22, 159 La Salle Street.
Schmidt, Richard E.	1013 Teutonic Building.
Schell, George J.	1618 Monadnock Building.
Schoenberg, George A.	621, 84 La Salle Street.
Seaman, E. H.	132 La Salle Street.
Seney, Edgar F.	12023 Stewart Avenue.
Shaw, Howard V. D.	20, 115 Monroe Street.
Smith, William J.	1427 Michigan Avenue.
Spencer, R. C., Jr.	Steinway Hall.
Starr, Harry C.	27 Forty-third Street.
Sturm, Meyer J.	13 Lane Court.
Sheblessy, John F.	2933 Farrell Avenue.
Traxler, Victor	1142 The Rookery.
Tomlinson, Henry W.	1106 Steinway Hall.
Upman, Frank	1761 N. Street, N.W., Washington, D.C.
Von Holst, H.	255 East Sixty-first Street.
Weber, P. J.	1142 The Rookery.
Williamson, W G.	159 La Salle Street.

Wirtz, S. M.	Abroad on Leave.
Wilmanns, August C.	264 Sheffield Avenue.
Wittekind, H. W.	1120 Home Insurance Building.
Woltersdorf, A.	70 La Salle Street.
Work, R. G.	20, 115 Monroe Street.
Zimmerman, A. G.	22, 115 Monroe Street.
Zimmerman, Hugo H.	1279 Perry Street.

ASSOCIATE MEMBERS.

Adler Dankmar	Auditorium Building.
Broes-Van-Dort, G.	218 Wabash Avenue.
Bushnell, E. S.	1269 West Madison Street.
Combs, Rogers M.	405 Chamber of Commerce.
Coolidge, C. A.	1780 Old Colony Building.
Dauchy, Samuel	84 Illinois Street.
Dillon, H. R.	113 Rush Street.
Dungan, Thomas A.	611 Security Building.
Ewen, John M.	112 The Rookery.
Ferguson, L. A.	139 Adams Street.
Gates, W. D.	Marquette Building.
Killen, E. G.	151 Michigan Avenue.
Kinsley, H. C.	68 West Monroe Street.
McFetridge, W. H.	Art Institute.
Matz, Herman L.	302 Chamber of Commerce.
Meuch, Max	81 Illinois Street.
Nelson, Charles F.	Twenty-second and Loomis Street.
Perkins, F. W.	115 Monroe Street.
Prosser, H. B.	Marquette Building.
Purington, D. V.	323 Chamber of Commerce.
Roche, M.	1618 Monadnock Building.
Smith, General William S.	733 Stock Exchange.
Spindler, Oscar	209 South Clinton Street.
Torgerson, Henry	153 La Salle Street.
White, J. A.	Schiller Building.

NON-RESIDENT ACTIVE MEMBERS.

Adelsperger, Rolland	921 West Washington Street, South Bend, Indiana.
Brandt, Oscar E.	43 Chambers Street, New York.
Berry, A. C.	615 Walnut Street, Des Moines, Iow a.
Davis, Seymour	907 Walnut Street, Philadelphia.
Dillon, John Robert	481 Cass Avenue, Detroit, Michigan.

Enders, Oscar	904 Columbian Building, St. Louis, Mo.
Garden, Edward G.	Youkon Territory, British N. America.
Garden, Frank M..	.....
Starck, E. F.	108 West Main Street, Madison, Wis.
Thomas, Harry S , Jr.	3639 Weatta Street, Denver, Colorado.
Wilder, E. T.	160 Fifth Avenue, New York.

HONORARY MEMBERS.

Allen, J. K.	34 Clark Street.
Blake, F. S.	117 E. Twenty-third Street, New York.
Clark, Robert	Kingsbury and Ohio Streets.
Gay, Henry Lord	92 Dearborn Street.
Hunt, Frederick S.	4621 Francisco Avenue.
Jenney, W. L. B.	1120 Home Insurance Building.
Lawrie, Henry	Omaha, Nebraska.
Muller, L., Jr.	410 Manhattan Building.
McLean, R. C.	410 Manhattan Building.
Phimister, D. G.	949 Jackson Boulevard.
Sullivan, L. H.	Auditorium Tower.
Taft, Lorado	Athenæum Building.
Wagner, Fritz	1118 The Rookery.

The jury selected by the Architectural Club to award the medal offered by Mr. Henry R. Dillon, has placed first the design of Mr. Victor Traxler, of Chicago, and second the design of Mr. John Robert Dillon, of Detroit. The design placed first shows a clear grasp of the problem, the principal features of the building being admirably placed and emphasized both in plan and elevation. The treatment is refined and dignified throughout and shows careful study and exquisite taste, while the rendering of the drawings is beyond criticism.

The design placed second is also admirable in plan and in the arrangement of the principal features demanded in the programme, and it deserves very high praise for its thoroughly architectural character. The exterior, although less pure and refined in style than that of the design placed first, would look exceedingly well if built and would suggest a clubhouse more than any of the other designs submitted.

The design of Mr. J. F. Sheblessy (placed third) deserves honorable mention for its general conception and for the architectural treatment and rendering of the principal facade. With further study of the plan this design might have been made to rank with the best.

The design of Mr. Fisher, which was placed fourth, suffers very much from unfortunate grouping of the principal features of the plan and from the awkwardness of an entrance on too long an axis.

Judged as a whole, the competition was a very successful one and reflects great credit upon the contestants.

J. K. CADY
LOUIS J. MILLET,
R. C. SPENCER, JR.,
Jury of Award.

CATALOGUE

ALDEN, L. HARLOW—Vandergrift Building, Pittsburg, Pa.

1 Perspective of Residence.

ATELIER MASQUERAY—128 East Twenty-third Street, New York City.

2 Elevation (plan). B. Levitansky.
3 A Well by the Roadside. H. F. Wickenhoefer.
4 A Governor's House in a State Capital. William T. L. Armstrong.
5 Country Hotel. Leonard Shultz.
6 Country Hotel. Mortimer Foster.
7 Plan. William T. L. Armstrong.
8 A Country Inn (plan). Karl Richardson.
9 A Governor's Residence at a State Capital. William Sanger.
10 A Country Inn. Karl Richardson.
11 A Country Inn (section). William Armstrong.
12 Plan. Mortimer Foster.
13 Plan. Leonard Shulz.
14 Plan. William L. Armstrong.
15 A Well by the Roadside (detail). H. F. Wickenhoefer.

AYARS, CHARLES R.—605 Davis Street, Evanston, Ill.

16 Competitive Drawing for Proposed Academy Building for Northwestern University, Evanston, Ill. L. Rasmussen.

BABB, COOK AND WILLARD—3 West Twenty-ninth Street, New York City.

17 National Academy of Design, Amsterdam. Elevation.

18 National Academy of Design, One Hundred and Ninth Street. Elevation.

19 National Academy of Design, Cathedral Avenue. Elevation.

20 National Academy of Design, Basement Plan.

21 National Academy of Design, Ground Floor.

22 National Academy of Design, Association Floor.

23 National Academy of Design, Fourth Floor.

BATES & GUILD CO.—13 Exchange Place, Boston, Mass.

Photographs, by E. Soderholz, of Buildings.
by Edmund M. Wheelwright, City Architect of Boston, Mass., from 1891 to 1895, from "Municipal Architecture in Boston," 1891-1895.

25 Frame 1.
Tower—Fire Department Headquarters.
Tower—Mechanic Arts High School.

28 Frame 2.
Boston City Hospital.
Pathological Department.

31 Frame 3.
Gibson School.
Austin Farm—Austin Farm Dormitory.

34 Frame 4.
Brighton High School.

BAXTER, MISS M. W.—Sherwood Studios, 58 West 5th Street, New York.

36 Moorish Design for Mural Decoration. Miss M. W. Baxter.

BEEL, JAY BASSETT—2950 Cottage Grove Avenue, Chicago, Ill.

37 Eastern End of Ston Assos (pen and ink). Jay Beel.

38 Sketch from Photograph (entrance to garden). Jay Beel.

BISSEGER, JOHN J.—328 Chestnut Street, Philadelphia, Pa.

39 Sketches for Workmen's Houses. J. J. Bisseger.

40 A Country Church. J. J. Bisseger.

41 Study for a Hall. J. J. Bisseger.

BLACKALL, CLARENCE H.—Music Hall Building, Boston, Mass.

42 Cambridge Savings Bank Building, Cambridge, Mass. George M. Page.

43 Working Study for Elevator Enclosure, Store on Washington Street, Boston. C. H. Blackall.

44 Pastel Study. C. H. Blackall.

45 Details of Cambridge Savings Bank Building. C. H. Blackall.

BOCK, R. W.—Statuary.

46 Machinery and Electricity Building, Sculpture. Trans-Mississippi and International Exposition, Omaha, Neb.

47 Center Group, Symbolizing Progress.

48 Corner Group of Humanity, as Shown by the Developments of Machinery.

49 Golden Rod. The Spirit of the Prairies.

BOYD, LAWRANCE VISCHER—1215 Harrison Building, Philadelphia, Pa.

50 Paduor High School, Wayne, Pa.

51 Paduor High School (front elevation).

52 House at Pelham, Germantown, Pa.

BOYD, DAVID KNICKERBOCKER—1010-1013 Harrison Building, Philadelphia, Pa.

53 Public School, Wayne, Pa.

BRAGDON, CLAUDE FAYETTE—104-105 Cutler Building, Rochester, New York.

54 Border—Magazine and Pamphlet Covers. C. F. Bragdon.

BRUST, PETER--Milwaukee.

55 Design for a Baptistry.

BRACKEN, JULIA M.—26 Studio Building, Chicago, Ill.

56 Monument. Julia M. Bracken.

BURROUGHS, M.—Detroit.

57 Furniture Sketch.
Furniture Sketch.
Furniture Sketch.
Furniture Sketch.

BOGGS, EDWARD F.—Southeast Corner Tenth and Walnut Streets, Philadelphia, Pa.

58 Court of Bargello, Florence. Sketch by E. T. Boggs.
59 Arch of Constantine, Rome. Sketch by E. T. Boggs.
60 Porch of St. Zeno, Verona. Sketch by E. T. Boggs.
61 View of St. Salute, Venice. Sketch by E. T. Boggs.
62 Chateau Azay le Rideau, France. Sketch by E. T. Boggs.

CRAM, GOODHUE & FERGUSON—Exchange Building, 53 State Street, Boston, Mass.

63 Competitive Design for Proposed St. Paul's Church, Rochester, N. Y.
64 Church of Our Savior, Middleboro, Mass.
65 St. Stevens' Church, Fall River, Mass.
66 The Fore Court at Leighcombe.

COPE & STEWARDSON—320 Walnut Street, Philadelphia, Pa.

67 Houses on Walnut Street, Philadelphia, Pa.
68 Pennsylvania Institution for the Instruction of the Blind.
69 Main Entrance.
70 Ground Floor Plan.
71 Section Through Cloister.
72 House for J. S. Morgan, Princeton, N. J.

COLUMBIA COLLEGE.

73 Plan of Casino. H. S. Beadel.
74 Apartment House for Students.
75 Plans and Perspective. H. A. Jacobs.
76 An Art Club House. A. L. Ware.
77 A Municipal Clock Tower. J. D. Boyd, Jr.
78 Students' Club House (plans). H. W. Congdon.
79 Students' Apartment House (elevation and section). H. A. Jacobs.
80 A Railway Terminus and Hotel (plan). G. W. Rappold.

COLUMBIA COLLEGE SCHOOL OF ARCHITECTURE.

81 Elevation School of Fine Arts. Edwin Kaufman.
82 A Students' Club House (elevation). H. W. Congdon.
83 A Railway Terminus and Hotel (elevation). George W. Rappold.
84 School of Fine Arts (plan). Edwin Kaufman.
85 Regimental Armory (plan and elevation). T. De Coppet.
86 A Facade. R. J. Reiley.
A Facade. H. Kafka.
87 A Hall for University Lectures. R. H. Elliott.
88 A Students' Club House. H. W. Congdon.
89 A Students' Club House. H. W. Congdon.

COLUMBIA COLLEGE—Morningside Heights, New York City.

90 A Museum of Sculpture. H. H. Hooper.
91 Elevation of a Theater. H. Herz.
92 A Casino. H. L. Beadel.
93 A Doorway. M. Colt.
94 Sculpture (rendered in two washes). A. C. Tyler.
95 Doric Order (detail). A. C. Tyler.
96 Design for a Grand Staircase. R. D. Weekes.
97 Regimental Armory. H. R. Elliott.
98 A Casino. Harold Hall.
99 A Small Museum. H. W. Wachtie.

COLTMAN, ORA.

100 An Alley. Ora Coltman.

101 Afternoon. Ora Coltman.

COLBY & SONS—148 Wabash Avenue, Chicago, Ill.

102 Collection of Furniture (designs). William Eggebrecht.

CHILDS, FRANK A.—1203 Maple Avenue, Evanston, Ill.

103 Sketch in Water Color.

104 Sketch in Water Color.

105 Sketch in Water Color.

106 Sketch in Water Color.

107 Sketch in Water Color.

108 Facade of Villa.

109 Plans of Residence.

110 Elevation of Residence.

CHICAGO SCHOOL OF ARCHITECTURE.

111 "A Baptistry"—three-days' sketch problem (plan, section and elevation). F. S. Fairman.

112 Pompeian Fragment. S. Smith.

113 Temple of Zeus, Olympia. V. S. Watson.

114 Greek Detail Erechtheum Door. E. Steck.

115 Roman Doric (detail). Arthur Mackie.

CHICAGO SCHOOL OF ARCHITECTURE—The Art Institute, Chicago, Ill.

116 Tomb—A Sketch Problem. H. S. Powers.

117 Tomb—A Sketch Problem. H. W. Edbrooke.

118 Library (design for the end pavilion of). A. S. Alschuler.

119 Library (design for the end pavilion of). H. D. Powers.

120 Library (design for the end pavilion of). R. E. Bourke.

121 Doorways — The Side Entrance to a Public Building—1. V. S. Watson.

122 Doorways — The Side Entrance to a Public Building—2. W. S. Alban.

CHICAGO SCHOOL OF ARCHITECTURE—The Art Instituie, Chicago, Ill.—Continued.

123 Doorways — The Side Entrance to a Public Building—3. A. S. Harmon.

124 Tomb—A Sketch Problem. H. S. Powers.

125 Tomb—A Sketch Problem. H. W. Edbrooke.

126 Library (design for the end pavilion). A. S. Alschuler.

127 Library (design for the end pavilion). H. D. Powers.

128 Library (design for the end pavilion). R. E. Bourke.

129 Doorways—The Side Entrance to a Public Building. V. S. Watson.

Doorways—The Side Entrance to a Public Building. W. S. Alban.

Doorways—The Side Entrance to a Public Building. A. S. Harmon.

CHICAGO ARCHITECTURAL CLUB—Architects' Club House Competition for the Henry R. Dillon Medal.

130 Rendered Elevation—Second Mention. John F. Sheblessy.

131 Two Plans and Section of Same. John F. Sheblessy.

132 Elevation and two Sections. John B. Fisher.

133 Two Plans. John B. Fisher.

134 Elevation (two plans and section). Lorin A. Rawson.

135 Rendered Elevation (gold medal design). Victor Traxler.

136 Section and Two Plans (gold medal design). Victor Traxler.

137 Elevation (two plans and section)—First Mention. John Robert Dillon.

138 Sketch. N. Max Dunning.

139 Sketch. N. Max Dunning.

140 Sketch. N. Max Dunning.

141 Sketch. N. Max Dunning.

142 Sketch. John F. Sheblessy.

143 Sketch. Birch Burdette Long.

144 Sketch. Birch Burdette Long.

145 Sketch. Clarence Hatzfeld.

146 Sketch. Clarence Hatzfeld.

CHICAGO ARCHITECTURAL CLUB—Architects' Club House Competition for the Henry R. Dillon Medal.—Continued.

147 Sketch. Clarence Hatzfeld.
148 Sketch. Clarence Hatzfeld.
149 Sketch. Frank Upman.
150 Sketch. John B. Fisher.
151 Sketch. Walter F. Kleinpell.
152 Sketch. Harry C. Starr.
153 Sketch. J. Bassett Beel.
154 Sketch. J. Bassett Beel.
155 Sketch. J. Bassett Beel.
156 Sketch. J. Bassett Beel.
157 Sketch. Charles A. Carr.
158 Sketch. Charles A. Carr.
159 Sketch. Charles A. Carr.
160 Sketch. Birch Burdette Long.
161 Sketch. Birch Burdette Long.
162 Sketch. Birch Burdette Long.

PROJECT DRAWINGS—Subject: Residence for a Retired Florist.
N. Max Dunning, Patron, succeeding.

163 Frank M. Upman.
164 Plan of Basement.
165 Plan of First Floor.
166 Plan of Second Floor.
167 Plan of Third Floor.
168 Elevation of Front.
169 Perspective from the Gardens.
170 Perspective from the Street.
171 Section Through Main Hall.
172 Block Plan.

Members: N. Max Dunning, Birch Burdette Long, John F. Shebbessy, William Eggebrecht, Hugo Arnold, Clarence Hatzfeld, Charles A. Carr, Walter Kleinpell, Frank Upman.

Subject: Re-designing of Elevated Station for the Union Loop. Robert C. Spencer, Jr., Patron.

174 Elevation.

175 Section.

176 Plan of Waiting Room.

178 Plan of the Tracks.

Members; R. C. Spencer, Jr.; Victor Andre Matteson, Harry C, Starr, Hugo Liedberg, Hugo Arnold.

A Cold Storage Warehouse.

Dwight H. Perkins, Patron.

181 Randolph Street Elevation and Sections.

182 Canal Street Elevation (east elevation).

183 Railroad and Dock Floor.

184 Teamsters' Floor.

185 Store Floor.

186 Produce Exchange Floor.

Members: D. H. Perkins, Howard Shaw, Arthur R. Dean, Henry W. Tomlinson, E. A. Hoeppner, Hugo Arnold, W. D. Gates, Lorado Taft.

CASEY, EDWARD PEARCE—171 Broadway, New York City.

187 Rotunda, Congressional Library, Washington.

188 Competitive Design for the National Academy of Design.

189 Front Elevation (plans of first and second stories).

190 Competitive Design for Exterior of Hotel Raleigh, Washington, D. C.

191 Front Elevation.

192 Interior Perspective.

193 Elevation for a Fire Engine House for New York City.

CAMERON, E.

194 Decorative Panel. E. Cameron.

COOK, JAMES B.—Randolph Building, Memphis, Tenn.

195 The Pyramid of Cheops. James B. Cook.

DETROIT ARCHITECTURAL CLUB.

196 Summer Sketches. W. S. Burrows.
197 Summer Sketches. W. S. Burrows.
198 Summer Sketches. W. S. Burrows.
199 Summer Sketches. S. Rosengarten.
200 Summer Sketches. S. Rosengarten.
201 Summer Sketches. S. Rosengarten.
202 Summer Sketches. S. Rosengarten.
203 Summer Sketches. S. Rosengarten.
204 Summer Sketches. S. Rosengarten.
205 Summer Sketches. E. Lorch.
206 Summer Sketches. E. Lorch.
207 Summer Sketches. R. Mildner.
208 Summer Sketches. George H. Roper.
209 Summer Sketches. F. J. Barnes.
210 Summer Sketches. John Frauenfeld.
211 Summer Sketches. M. R. Burrow.
212 Summer Sketches. Louis Klein.

DAVIS, FRANK L.—Michigan Avenue.

213 Design for Mosaic Floor, Chicago Public Library. Miss H. F. Burroughs.
214 Design for Mosaic Floor, Chicago Public Library. Miss H. F. Burroughs.
215 Design for Mosaic Floor, Chicago Public Library. Miss H. F. Burroughs.
216 Design for Mosaic Floor, Chicago Public Library. Duncan McArthur.
217 Design for Mosaic Floor, Chicago Public Library. Duncan McArthur.
218 Design for Mosaic Floor, Chicago Public Library. Duncan McArthur.
219 Design for Mosaic Floor, Chicago Public Library. Duncan McArthur.
220 Design for Mosaic Floor, Chicago Public Library. Duncan McArthur.

DAVIS, FRANK L.—Michigan Avenue—Continued.

221 Design for Mosaic Floor, Chicago Public Library. Duncan McArthur.

222 Design for Mosaic Floor, Chicago Public Library. Duncan McArthur.

DEAN, GEORGE R.—121 La Salle Street, Chicago, Ill.

223 Design for the Improvement of Ferris Wheel Park. Elevation. George R. Dean.

224 Design for the Improvement of Ferris Wheel Park. Perspective. George R. Dean.

225 Den for Mr. E. Burton Holmes. George R. Dean.

226 Decoration Frieze Design. George R. Dean.

227 Cast Iron Pilaster (photograph). George R. Dean.

DUNHAM, HORACE C.—31 West Street, Boston, Mass.

228 Frame of Photographs of Antique Furniture. H. C. Dunham.

229 Water Color—Arch of Titus.

230 Water Color—Street in Florence.

231 Water Color—Venice.

EYRE, WILSON, JR.; AND COPE & STEWARDSON AND FRANK-MILES DAY—Associated Architects, Philadelphia.

Free Museum of Science and Art.

233 Ground Plan.

234 Perspective. Wilson Eyre.

EYRE, WILSON, JR.—929 Chestnut Street, Philadelphia, Pa.

235 Mantel for E. S. Hand

236 Dining-Room in House of Dr. Joseph Leivy

237 Mantels for Ernest Albert.

238 Mantels.

239 Bench and Chair for Mask and Whig Club.

240 Sketch of Proposed House at Albany, N. Y.

241 Front for Dennison Manufacturing Co.

FELLOWS, WILLIAM K.—Art Institute, Chicago.

Rendered Drawings.

242 A Bow-Window (Concour Gradbref, 96).

243 A Rectory—Twelve-hour Sketch.

244 The Color Decoration of the Central Dome of the Villa Madam, Rome.

245 The Color Decoration of the Central Dome of the Villa Madam, Rome.

246 A Court Window of the Ducal Palace, Venice.

247 Water Colors.

248 Riv di D. Marino, Venice.

249 Via Giovonni Dupre, Sienna.

FISHER, JOHN B.—218 La Salle Street, Chicago.

250 A. Boulevard Engine House. J. B. Fisher.

FLAGG, ERNEST—35 Wall Street, New York City.

251 New York City Hall—South Elevation.

252 New York City Hall—(perspective).

253 New York City Hall—Section.

254 New York City Hall—Floor Plan.

255 Residence for F. G. Bourne, Oakdale, L. I.—Front Elevation, Rear Elevation.

FRANK, J. HORACE—2116 Mount Vernon Street, Philadelphia.

256 Court Enclosure and Entrance.

257 Rendered Plan.

258 Section.

FRARY, I. F.

259 Design in Louvre. I. F. Frary.

FROST & GRANGER—806 The Temple, Chicago.

260 Sketch for Station for the Chicago, Milwaukee & St. Paul Railway Co. at Minneapolis, Minn. Alfred Feldheimer.

261 Proposed Scheme for Midlothian Club at Blue Island, Ill. Hugo Arnold.

FROST & GRANGER, 806 The Temple, Chicago—Continued.

262 Proposed Scheme for Midlothian Club at Blue Island, Ill. Hugo Arnold.

263 Accepted Scheme for Midlothian Club. Charles S. Schneider.

264 Residence at Lake Forest, Ill. Charles S. Schneider.

265 Residence at Lake Forest, Ill. Charles S. Schneider.

266 Residence at Lake Forest, Ill. Hugo Arnold.

FERSON, ARTHUR—31 West Twenty-fourth Street, New York City.

267 Design for a Barometer.

268 Design for a Cabinet.

GARDEN, HUGH M. G.

269 Design for Collegiate Building. Hugh M. G. Garden.

270 "Illinois Building" at Trans-Mississippi International Exposition. H. M. G. Garden.

271 Floor Plan of Above. H. M. G. Garden.

272 Detail of Above. H. M. G. Garden.

273 Library of House for W. G. Hale. H. M. G. Garden.

274 Perspective of House for W. G. Hale. H. M. G. Garden.

275 House for Mrs. Morris. H. M. G. Garden.

276 Perspective of Summer Cottage at Moose Head Lake, for Prof. W. G. Hale. Birch Burdette Long.

GREGG, D. A.—1029 Tremont Boulevard, Boston, Mass.

277 Pencil and Color—Mary Arden's Cottage. D. A. Gregg.

GREY, ELMER—419 Broadway, Milwaukee, Wis.

278 The Town of Semur—Water Color.

279 Cathedral at Troyes—Water Color.

280 Roadside Church near Troyes—Water Color.

281 Church near Semur—Water Color.

282 Church at Provins—Water Color.

283 Design for a Tomb—Pen and Ink.

284 Town of Semur, France—Water Color.

285 Design for a Baptistry Screen—Pen and Ink.

GULBRANSON, P. G.—31 West Street, Boston, Mass.

286 Old Furniture. P. G. Gulbranson.

287 Sketches for Furniture. P. G. Gulbranson.

288 Sketches for Furniture. P. G. Gulbranson.

HAYS, FRANK A.—423 Chestnut Street, Philadelphia.

289 Design of a Residence. Frank A. Hays.

290 Alterations to House for M. M. Swabb, Esq. Frank A. Hays.

HAYS, WILLIAM CHARLES—320 Walnut Street, Philadelphia.

291 A Memorial Tomb (first mention T Square Club). William Charles Hayes.

292 An Arrangement of Terraces and Steps (second mention T Square Club). William Charles Hayes.

HELLER, EUGENIE M.—58 West Fifty-seventh Street, New York City.

293 Panel for a Screen, Painted on Canvas. E. M. Heller.

294 Design for a Stained Glass Transom. E. M. Heller.

HOKANSON, OSCAR M.—616 North Fortieth Street, Philadelphia, Pa.

295 Moore House, Vienna, Virginia. Oscar M. Hokanson.

ILLINOIS, UNIVERSITY OF—Champaign, Ill.

296 Design for a Small Library. F. R. Capron.

297 Design for a Music School. C. M. Davidson.

298 Miscellaneous Designs.

299 Eight-Hour Problems.

300 Two Designs for Museums. C. R. Clark.

300A Two Designs for Museums. A. L. Thayer.

301 Pencil Sketches.

302 Drawings from Cast.

303 Design for Club House. C. O. Kuehne.

304 Design for Railroad Station. T. C. Kistner.

305 Design for an Athenæum. Charles Howinson.

306 Design for Interior Decoration.

JOSSELYN, EDGAR A.—27 West Thirtieth Street, New York.

307 Sketch Submitted in the Preliminary Competition for the New York Library.

JONES, BEATRIX—21 East Eleventh Street, New York City.

308 Two Bird's-Eye Views of a Gentleman's Residence near New York.

JAMIESON, JAMES P.—1408 South Fifteenth Street, Philadelphia, Pa.

309 Stall from Chapel, Palazzo Publico, Siena.

310 Sketch of Doorway.

KAHN, ALBERT—Detroit, Mich.

311 Water Color Study.

312 Color Study

313 Color Study.

KENNEDY, HAYS & KELSEY—931 Chestnut Street, Philadelphia, Pa.

314 Sketch for additions to "The Wheel," Merlon.

315 Sketch for additions to House at Glenside.

316 Sketch for additions to House at Glenside.

317 Chestnut Street Elevation of Office Building. O. Wenderoth.

318 Scale Drawing. Residence for Chas. E. Bosby.

319 Elevations, etc., of the West Philadelphia Trust Co.

320 Sketch of Pritchell House.

321 Tenant House at West End. (Pencil Sketch.)

322 Competitive Drawing for the Land Title and Trust Co. O. Wenderoth.

323 Sketch for a Panel in Ingle Nook. M. P. Hayes.

324 Perspective. Land, Title and Trust Co., Philadelphia.

KNOX & ELLIOT—Cleveland, Ohio.

325 Design for Ohio State Capitol Alteration. J. H. Elliot.

KOCH, ARMAND D.—902 Pabst Building, Milwaukee, Wis.

326 Portal of St. Trophine at Arles. (Measured Drawing done at Ecole des Beaux Arts, Paris.)

327 Gothic Panel Notre Dame de Paris. (Measured Drawing done at Ecole des Beaux Arts, Paris.) Medal awarded.

LEVY, SAMUEL H.—190 Dearborn Avenue, Chicago.

328 A Town Pumping Station. Pen and Ink Drawing. Samuel H. Levy.

LONG, BIRCH BURDETTE—1013, 172 Washington Street, Chicago.

329 Tomb of Marguerite de Bourgone.

330 Bour France. Pen and Ink

331 Villa Lanté. Staircase and Fountain.

332 Pen and Ink and Pencil.

333 Villa de Esté. Pencil.

334 Ulm Cathedral. Water Color.

335 Eagle Gates, Broome Park, England

336 Pen and Ink and Pencil.

337 Sketch. Water Color.

MAHER, GEORGE W.—Room 820, 218 LaSalle Street, Chicago.

338 Residence of John Farson, Oak Park, Ill. Water Color. Perspective. Geo. W. Maher.

340 Photograph, Residence, Chicago.

341 Photograph, Interiors.

342 Residence at Kenilworth, Ill.

342A Detail of Porch and Entrance.

343 Residence at Kenilworth, Ill.

344 Residence at Kenilworth, Ill. 2 Photos.

344A Detail to Porch and Interior. Residence at Edgewater. Detail to Porch and Interior. Residence at Edgewater. Photos.

345 Residence at Kenilworth, Ill. 2 Photos.

MANN, FREDERICK M.—University of Pennsylvania.

346 Church of St. Angelo, Perugia.

347 Roman Sketches

348 Palazzo Vasan Venice.

349 Doorway to Chapel.

MANN, GEORGE R.—St. Louis, Mo.

350 Montana State Capitol. Oscar Enders.

MASS. INSTITUTE OF TECHNOLOGY, DEPARTMENT OF ARCHITECTURE.

351 Elevation of a Governor's Residence. R. C. Henry. (First Mention, Beaux Arts Competition.)

353 Plan of Same. R. C. Henry.

354 Section of Same. R. C. Henry.

355 Elevation and Section of a Departmental Store. D. T. Myers.

356 First Floor Plan of Same. D. T. Myers.

357 Second Floor Plan of Same. D. T. Myers.

358 India Ink Rendering. Carl Werner.

359 Elevation of a Small Theater. (First Mention Beaux Arts Competition.) R. W. Porter.

360 Details of Same. R. W. Porter.

361 Elevation of a University Club House. (Medal, Beaux Arts Competition.) A. H. Spaler.

362 Plan of Same. A. H. Spaler.

363 Elevation of a Governor's Residence. (Medal, Beaux Arts Competition.) R. W. Porter.

364 Plan of Same. R. W. Porter.

365 Section of Same. R. W. Porter.

MILDNER, R.—Detroit.

366 Gate Palmer Park.

MORGAN, J. GEORGE—1012 Harrison Building, Philadelphia, Pa.

367 An Arrangement of Terraces and Steps.

NIEDECKER, GEORGE M.—291 Michigan Avenue.

368 Design for Friezes.

OELSCHLAGER, CHAS. E.—Harrison Building, Philadelphia, Pa.

369 Proposed House at Washington, D. C.

OTTENHEIMER, HENRY L.—1201 Fort Dearborn Building, Chicago.

Water Color Perspectives.

370 Residence for Dr. Jos. Zeisler, Chicago. Henry J. Ross.

371 Residence for James E. Greenbaum, Chicago. Henry J. Ross.

OTTENHEIMER, HENRY L.—1201 Fort Dearborn Building, Chicago, Continued.

372 Apartment Building for Dr. C. P. Caldwell. Henry J. Ross.
373 Apartment Building for A. A. Canavan. Henry J. Ross.
374 Residence of Leon Hartman, Chicago.
375 Detail of Entrance.
376 Detail of Exterior.
377 Chicago Home for Jewish Orphans.
378 Chicago Home for Jewish Orphans.
379 Design for Tombeau.
380 Study for Residence.
381 Apartment Building, Les Tours. Perspective Water Color.

PARISH, CLARA W.—78 W. 54th Street, New York City.

382 Design for Window.
383 The Hymn.
384 The Annunciation.
385 The Three Marys at the Tomb.

PARKER, EDGAR O.—24 Craigie Street, Cambridge, Mass.

386 Design for Wall Paper.
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388 Design for Wall Paper.

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PATTON & FISHER—Montauk Block, Chicago.

392 Design for a Library Building. H. M. G. Garden.

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393 A Villa on an Island, Plan. A. E. Willaner.
394 A Villa on an Island, Elevation. A. E. Willaner.
395 Plan of Entrance, Elevation. A. E. Willaner.
396 Elevation. F. D. Edmonds.

PENNSYLVANIA UNIVERSITY, SCHOOL OF ARCHITECTURE—Continued.

397 Elevation. W. Wittenberg.
398 Plan. W. Wittenberg.
399 Grounds, Plan. W. Wittenberg.
400 A Belvidere, Elevation. W. Trumbower.
401 A Belvidere, Plan. W. Trumbower.
402 A Belvidere, Section. W. Trumbower.
403 A Belvidere, Detail. W. Trumbower.
404 Elevation of Belvidere. W. F. Wischmeyer.
405 Plan of Belvidere. W. F. Wischmeyer.
406 Elevation of Belvidere. V. L. Johnson.
407 Elevation of Belvidere. G. A. Reinhardt.

Decoration.

408 A Byzantine Mosaic. A. S. Brooke.
409 Water Color. A. S. Brooke.
410 Embroidery. Helen M. Pennington.
411 Altar Cloth. Helen M. Pennington.
412 Ceiling. H. M. Kropff.
413 A Byzantine Mosaic. E. Broguard Okie.
414 Ceiling. F. A. Romnel.

Monthly Problems.

415 A Library, Elevation. G. J. DeGelleke.
416 A Casino, Elevation. G. J. DeGelleke.
417 A Casino, Plan. G. J. DeGelleke.
418 A Casino, Plan and Section. G. J. DeGelleke.
419 A City Residence. G. J. DeGelleke.
420 A Memorial Tablet. V. L. Johnson.
421 A Tomb. H. M. Kropff.
422 A Frontispiece. R. W. Snyder.
423 A Pantheon, Plan. A. S. Brooke.
424 A Pantheon, Elevation. A. S. Brooke.
425 A Memorial Church. A. S. Brooke.
426 A Pantheon, Elevation. A. E. Willauer.
427 A Pantheon. Plan. A. E. Willauer.

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428 A Court House, Elevation. A. E. Willauer.

429 A Court House, Plan. A. E. Willauer.

430 A Memorial Church, Elevation. H. L. Duhring.

431 A Memorial Church, Side Elevation. H. L. Duhring.

432 A Memorial Church, Plan. H. L. Duhring.

A Memorial Church.

433 Section. H. L. Duhring.

434 Elevation. O. M. Hokanson.

435 Side Elevation. O. M. Hokanson.

436 Plan. O. M. Hokanson.

437 Section. O. M. Hokanson.

438 A City Hall, Elevation. W. Wittenberg.

PERKINS, DWIGHT HEALD—1107 Steinway Hall, Chicago.

439 Perspective of Machinery and Electricity Building at the Trans-Mississippi and International Exposition, Omaha. D. H. Perkins.

440 Detail of the Same. D. H. Perkins.

441 Detail of Center Pavilion. D. H. Perkins.

442 Plaster Cast of Detail.

443 Water Color Sketch, Competition Design.

444 River Falls Normal School. R. C. Spencer.

PEROT, EMIL G.—1306 N. 24th Street, Philadelphia, Pa.

445 Design for an Opera House Elevation.

446 Design for an Opera House Plan.

PIETSCH, THEO. W.—Chicago.

447 A Chamber of Commerce.

448 A Suite of Reception Rooms in a Palace.

449 Section of Same.

450 A Church Elevation and Section.

451 Plan of Same.

PIETSCH, THEO. W.—Chicago—Continued.

452 A Home for Aged Priests, Facade.
453 Plan of Same.
454 Section of Same.
455 A Light House.
456 An Entrance Gate to a Fortified Town.
457 A Cafe and Restaurant on an Island.
458 Tomb Musee de Trocodaro, Paris.

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459 Old Houses, Chester, England.
460 Four Pencil Sketches.
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469 Door Pull, French Renaissance.

SANDBLOM, C. A.—1430 Noble Street, Chicago, Ill.

470 Design for Opera House.
471 Fire Station.
472 Hotel.

SCHMIDT, RICHARD E.

473 Perspective of Building at Omaha Exposition. Birch Burdette Long.

SHAW, HOWARD.

474 Apartment House. H. M. G. Garden.
475 Residence. H. M. G. Garden.
476 Residence. H. M. G. Garden.
477 Residence. R. C. Spencer, Jr.
478 Club House. R. C. Spencer, Jr.

SHEPLEY, RUTTAN & COOLIDGE—1780 Old Colony Building, Chicago.

479 Sketch of Church. D. A. Gregg.
480 Sketch of Church. D. A. Gregg.
481 Sketch of Church. D. A. Gregg.
482 Sketch of Church. D. A. Gregg.

SPENCER, R. C., JR.—Steinway Hall, Chicago.

483 Competitive Design for Soldiers' Monument at Orchard Knob.
484 Competitive Design for Soldiers' Monument at Missionary Ridge.
485 Competitive Design for Library at Menasha, Wisconsin. Perspective.
486 Mausoleum for Fleishman Estate. Perspective.
487 Residence, Sheridan Road, near Wilmette, for Mr. H. Kelsey.
488 View from Road.
489 View from Lake.

STARR, HARRY C.—27 43d Street, Chicago.

490 Design for a Residence Front.
491 Design for a Country Residence.

STRATTON, EDWARD B.—35 Kilby Street, Boston, Mass.

492 Sketch Rouen, France.
493 Sketch, Semure, France,
494 Wraxall Manor, Wiltshire, England.
495 Haddon Hall.
496 Note Book Sketches.
497 Sketch in England.

STRATTON & BALDWIN—Detroit, Michigan.

498 Competitive Design for Detroit Opera House. M. Burroughs.

ST. LOUIS ARCHITECTURAL CLUB.

499 A Water Tower, Club Competition. Emil H. Nieman.
500 A Circular Belvidere, Detail. M. H. Fuerbinger.
501 A Circular Belvidere, Elevation. M. H. Fuerbinger.

STEVENS, JOHN CALVIN—Portland, Maine.

502 House at Bar Harbor.

STURM, MEYER J.—13 Lane Court, Chicago.

503 Trinity Church Boston.

SUPERVISING ARCHITECT, TREASURY DEPARTMENT—Washington, D. C.

504 Perspective of the Federal Building, Omaha Exposition. Chas. D. Maginnis.
505 Front Elevation of the Federal Building, Cheyenne, Wyoming. Theo. F. Last.

SUTCLIFFE & BUCK—903, 234 LaSalle Street, Chicago.

506 Study in Church Design. Lawrence Buck.
507 Study in Church Design. "
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519 Study in Church Design. "

SWALES, FRANCIS S.—1022 Granite Building, Rochester, N. Y.

520 Book Covers and Page Borders.

521 Mount of Designs and Sketches.

522 Sketch of an English Country Church.

TAYLOR, ISAAC S.—

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524 Cartoon, Wood Carving and Astronomy. Frederick Wilson.

525 Cartoon, Education of the Virgin. Frederick Wilson.

526 Cartoon, The Immaculate Conception. Frederick Wilson.

527 Sketch, The Ascension. Frederick Wilson.

TITUS, LLOYD—1224 Walnut Street, Philadelphia, Pa.

528 An Episcopalian Church for a City Parish, Front Elevation.

529 Plan.

VAN OSDEL, J. M.—825, 225 Dearborn Street, Chicago.

530 Residence, Water Color. Arthur George Brown.

531 Plans of Residence.

532 Dwelling House, Water Color. Arthur George Brown.

533 Plans of Dwelling House.

534 Sanitarium, Water Color. Arthur George Brown.

WALKER, HOBART A.—35 Nassau Street, New York City.

535 Church of Ascension, Pittsburg, Pa. H. A. Walker.

536 Same with Rectory and Parish House. H. A. Walker.

WECHSELBERGER & HEWITT—13 Arcade Building, Peoria, Ill.

537 Irving School Building, Peoria, Ill. Herbert E. Hewitt.

WILLETT & PASHLEY—1640 Unity Building, Chicago.

539 Summer Residence of Most Rev. Archbishop Feehan. Paul C. Lanthrop.

540 Entrance, St. Mary's Training School, Feehansville, Ill. Pencil Sketch. Birch Burdette Long.

WIRTS, STEPHEN M.—6 place de l' Odeon, Paris.

540 Fountain, Notre Dame.

WISE, HERBERT C.—929 Chestnut Street, Philadelphia, Pa.

541 Design for a Garden.

WRIGHT, FRANK LOYD—1117 The Rookery Building, Chicago.

542 Examples of Electro Glazing. Luxifer Prism Co.

WUERTZ, E. H.—81 Illinois Street, Chicago.

543 Cast of Statue.

WAID & CRANFORD—Ashland Block, Chicago.

544 Water Color Perspcctive, Brooklyn Medical Library Building. R. N. Cranford, H. M. G. Garden.

545 Water Color Perspective, A College Building. R. N. Cranford.

546 Water Color Elevation, A Public School Building. R. N. Cranford.

547 Basement Plan, A Church.

548 First Story, A Church.

549 Elevation, A Church.

550 Perspective, A Church. R. N. Cranford.

551 Competitive Design for a Medical Library. R. N. Cranford. First Story Plan Medical Library.

552 Second Story Plan Medical Library.

553 Longitudinal Section.

554 An Apartment Building, Elevation.

HEUN, ARTHUR—Chicago, Ill.

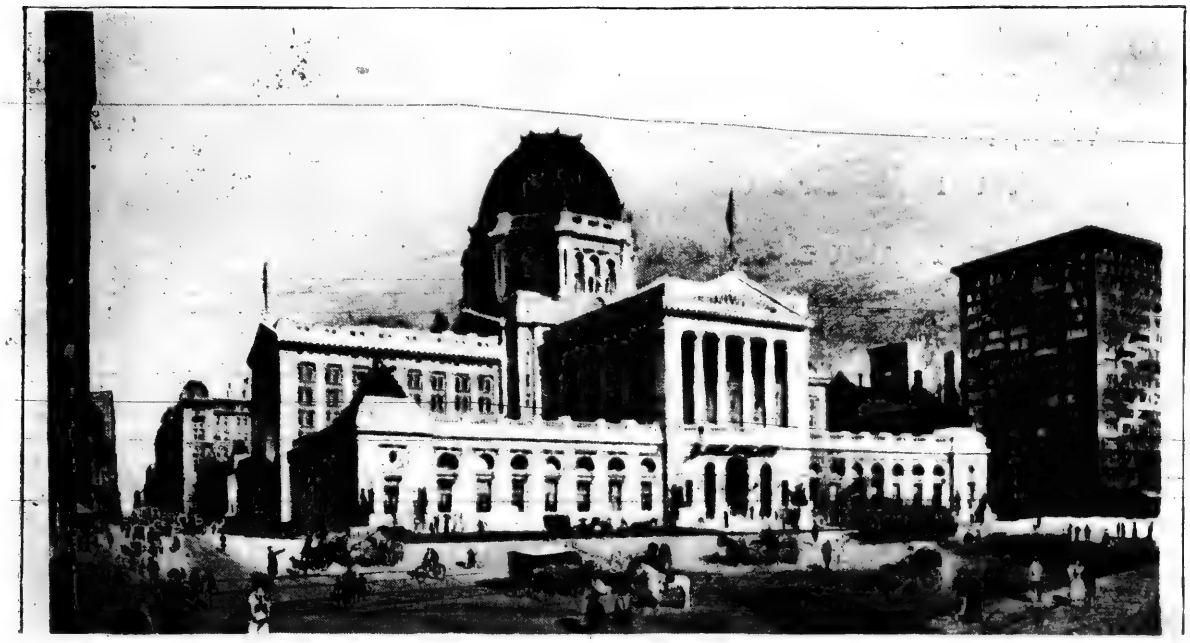
555 House at Manchester, Mass.

556 Plan of House at Manchester, Mass.

557 Country Residence.

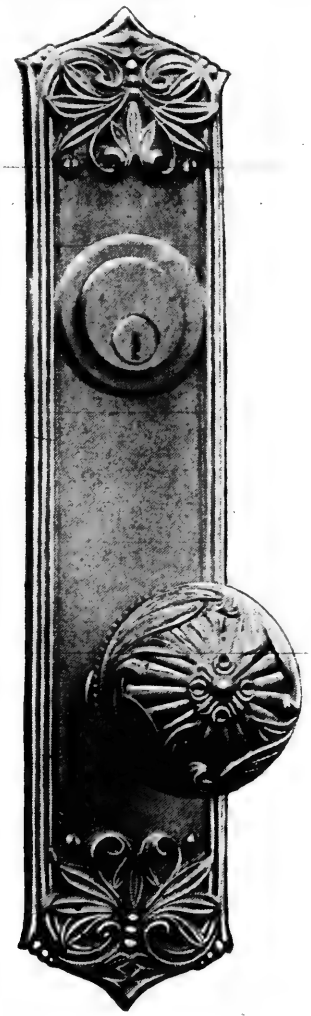
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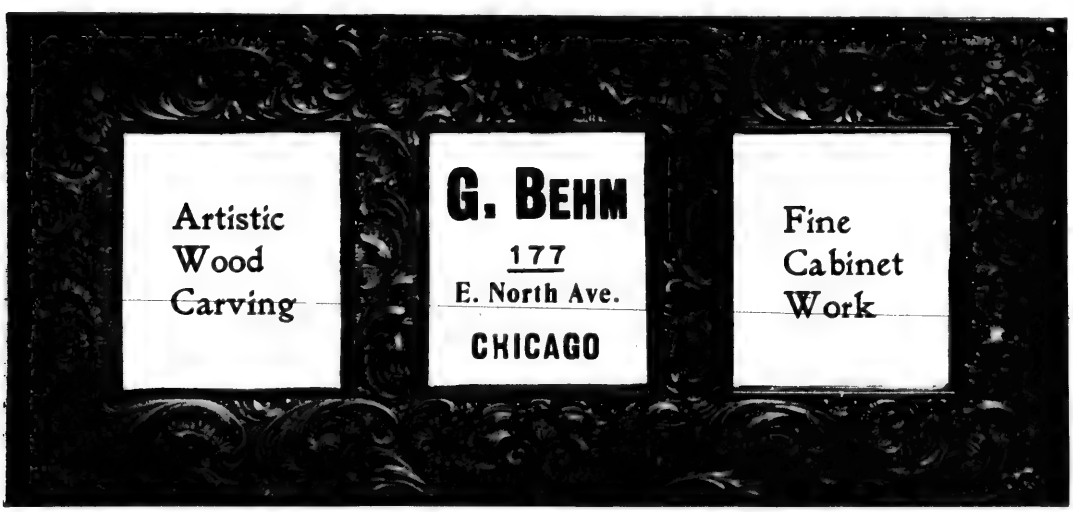
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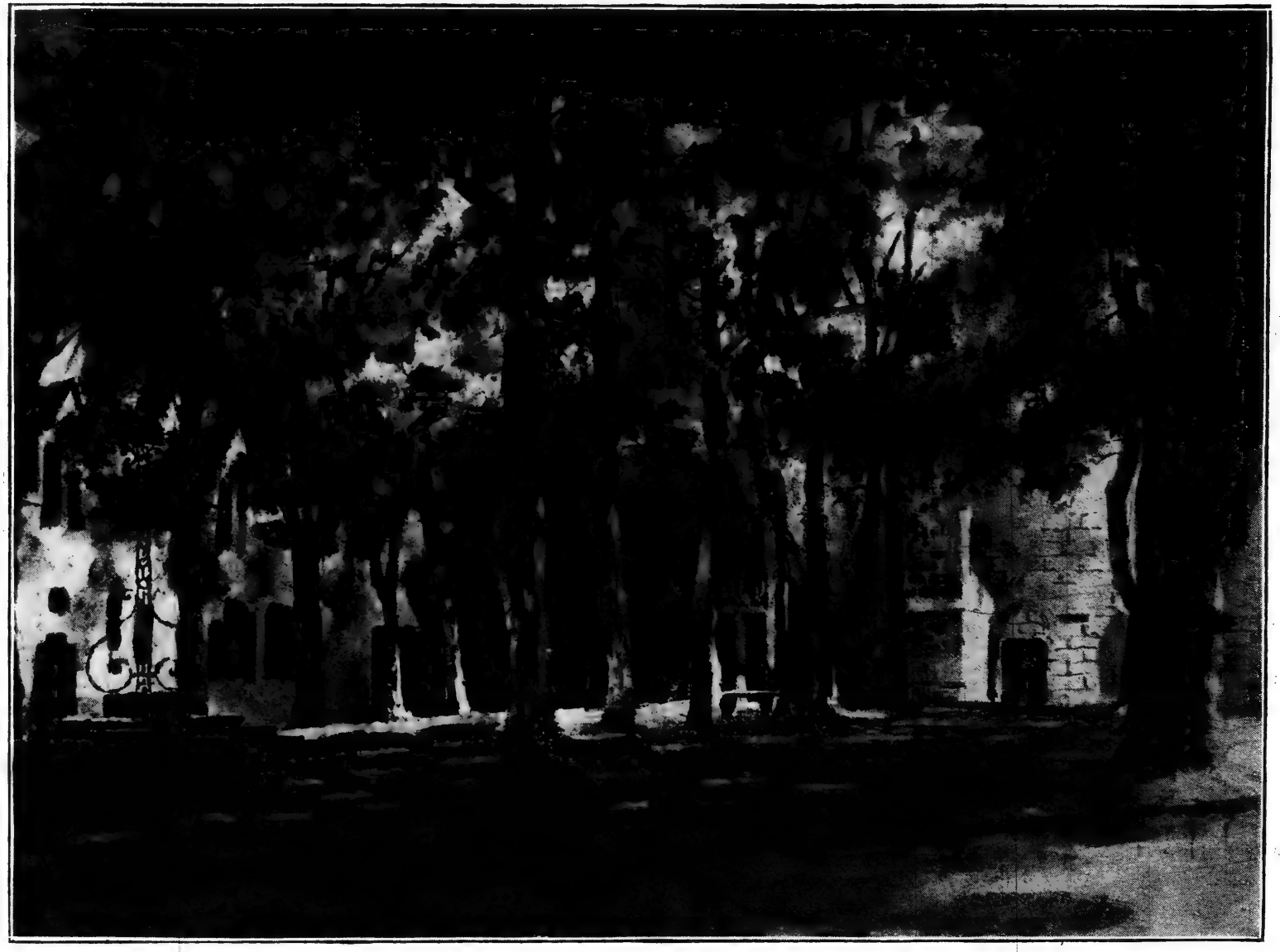


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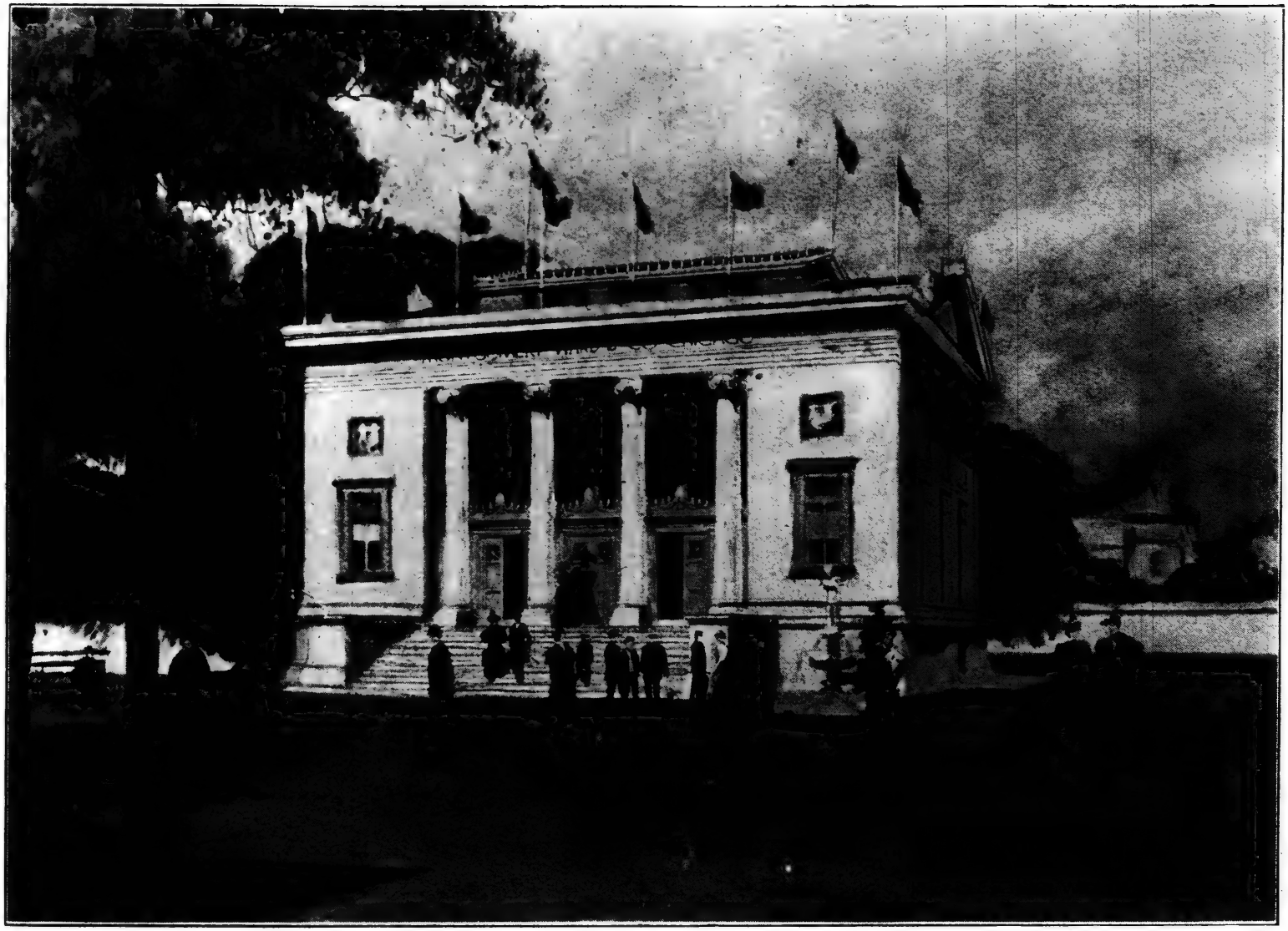
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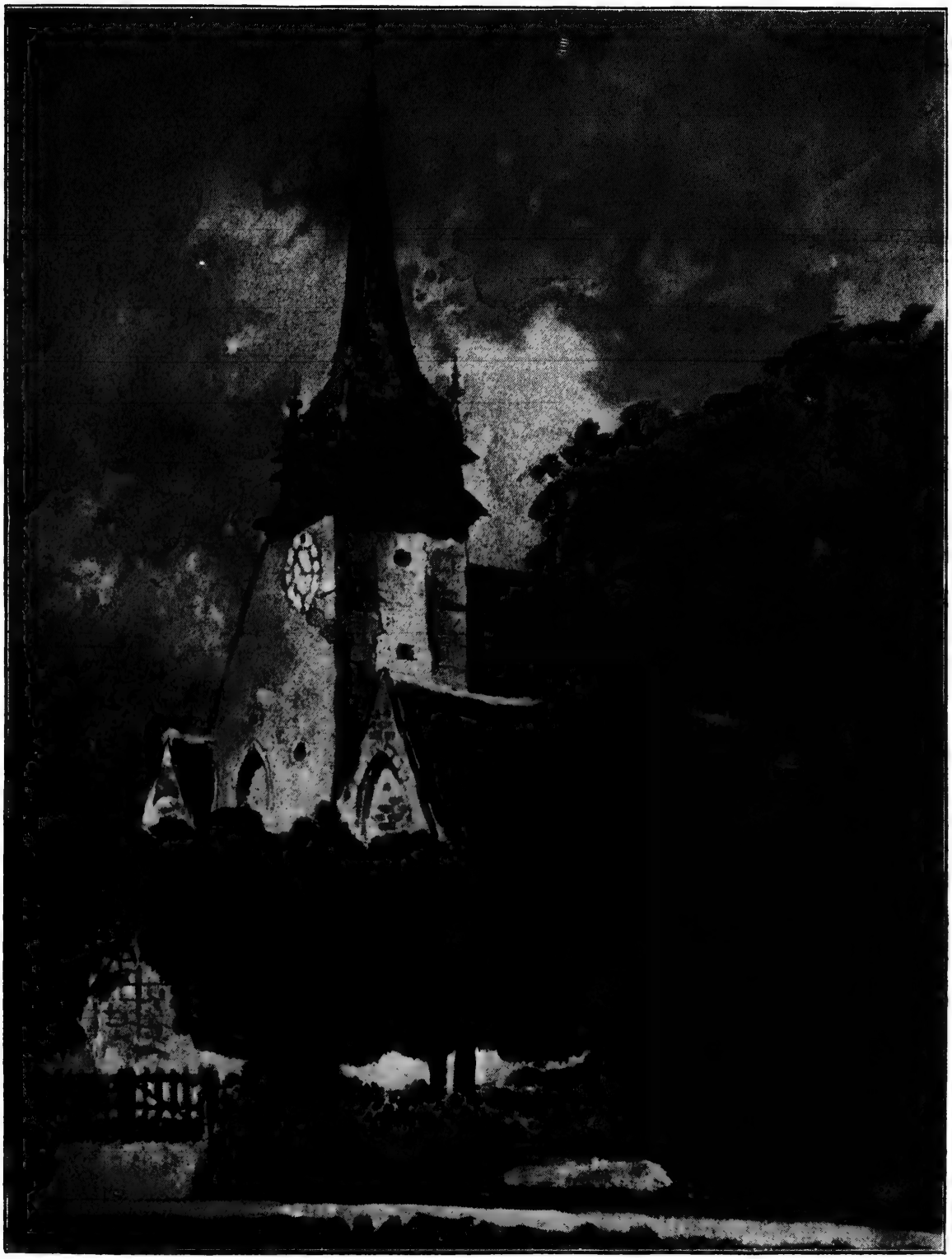
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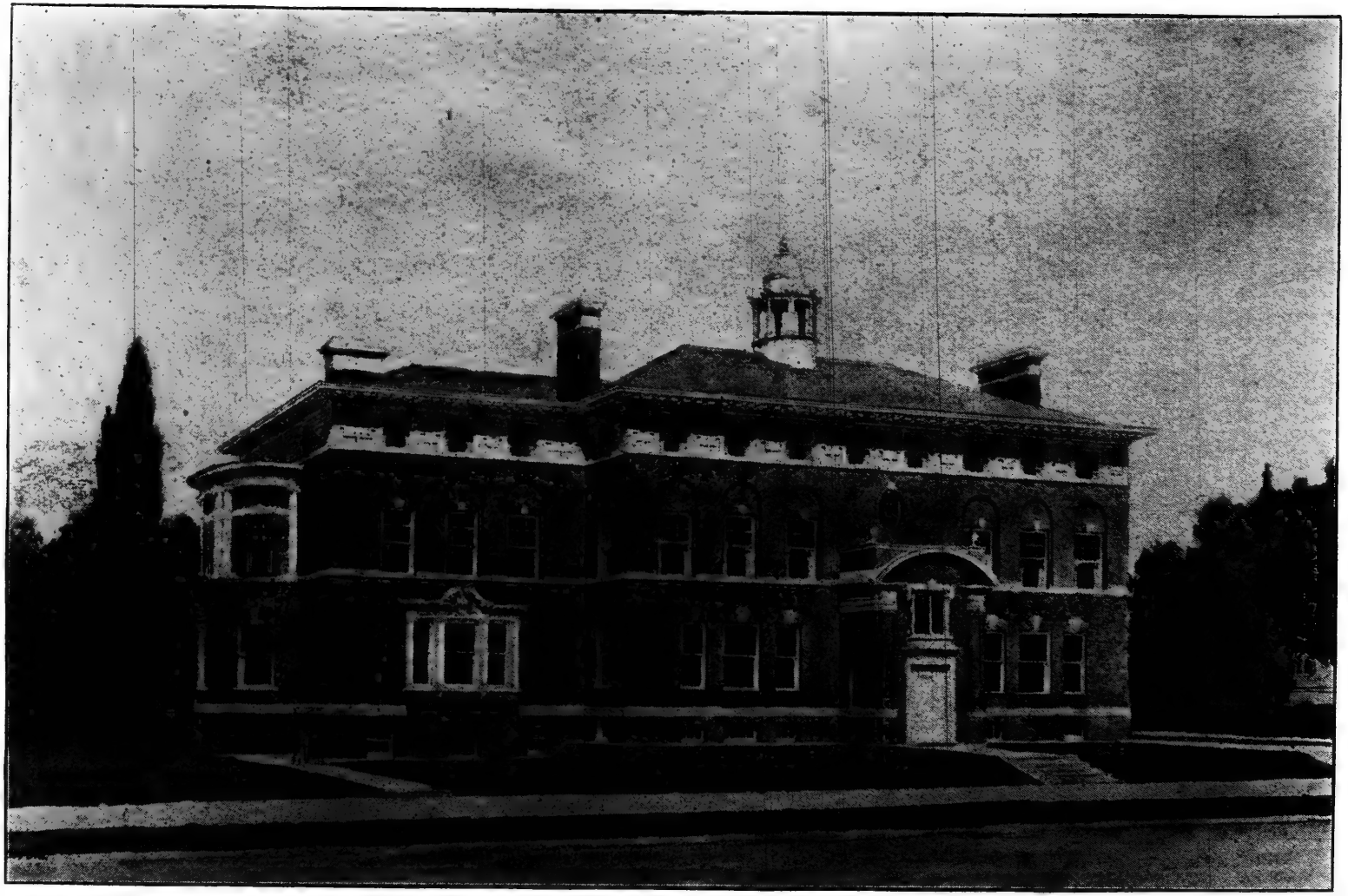
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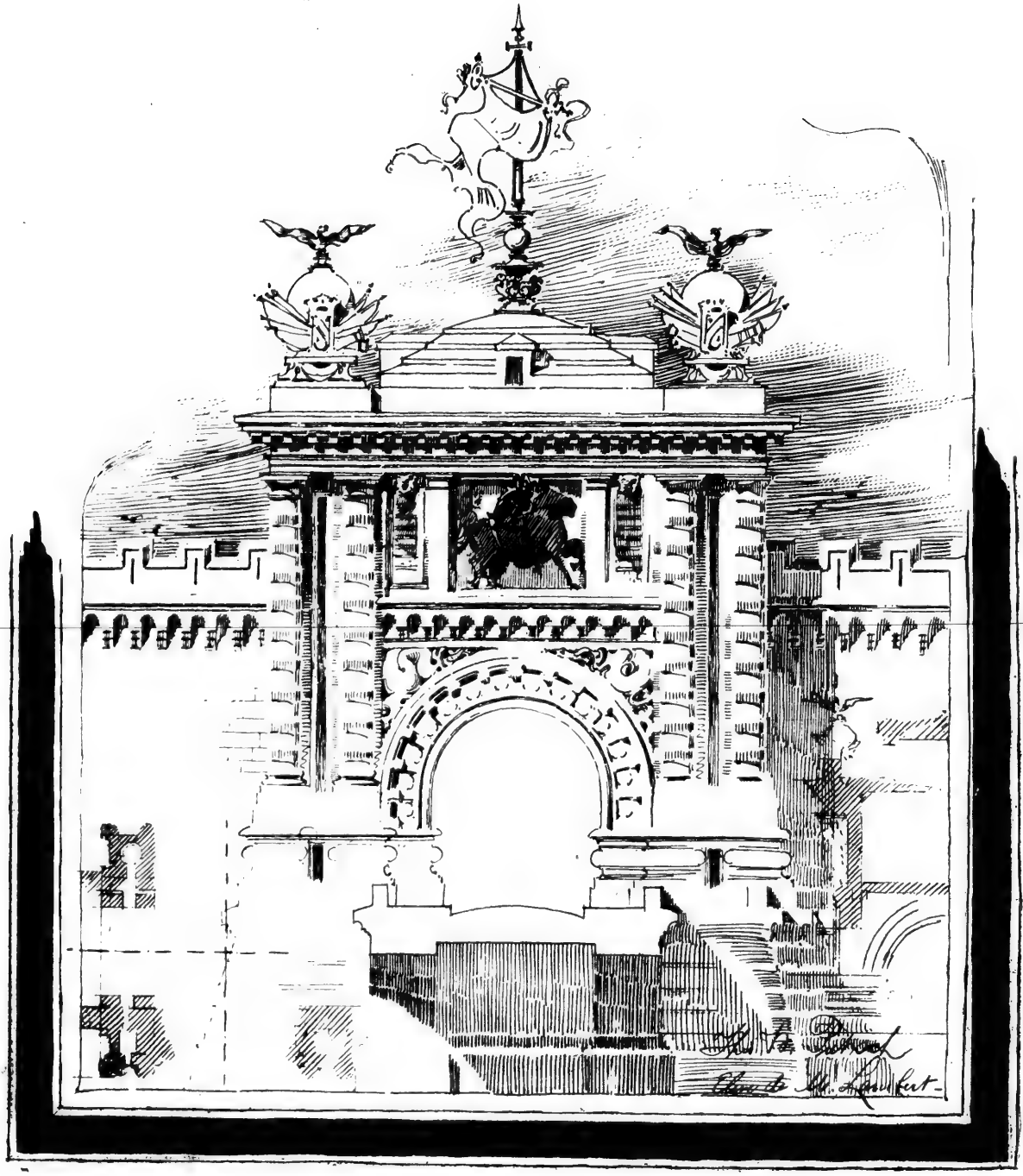
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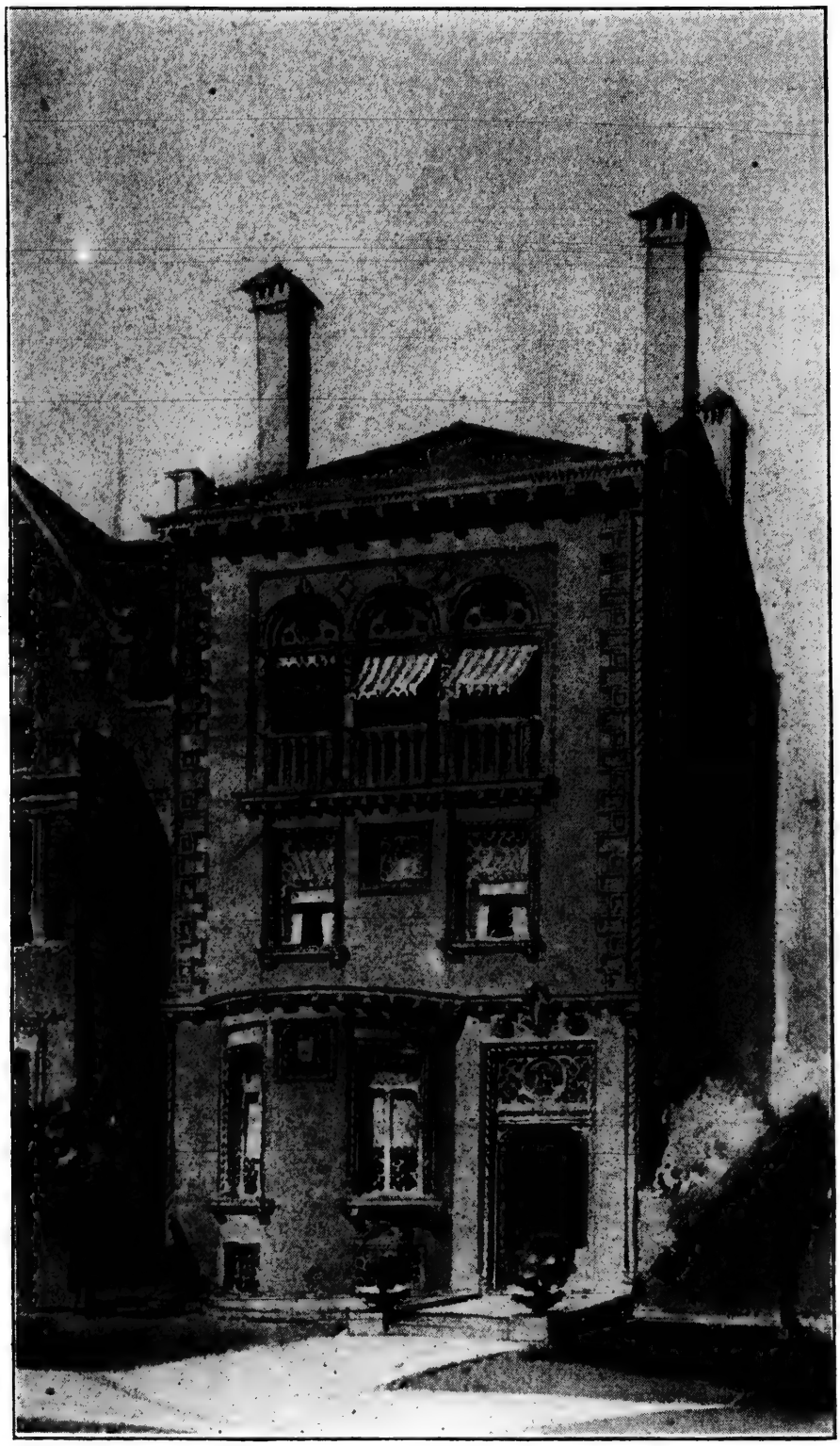
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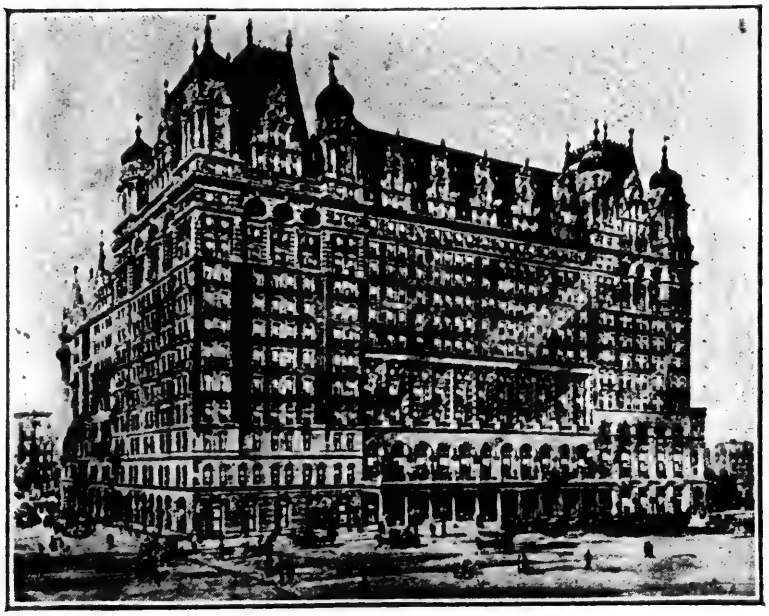
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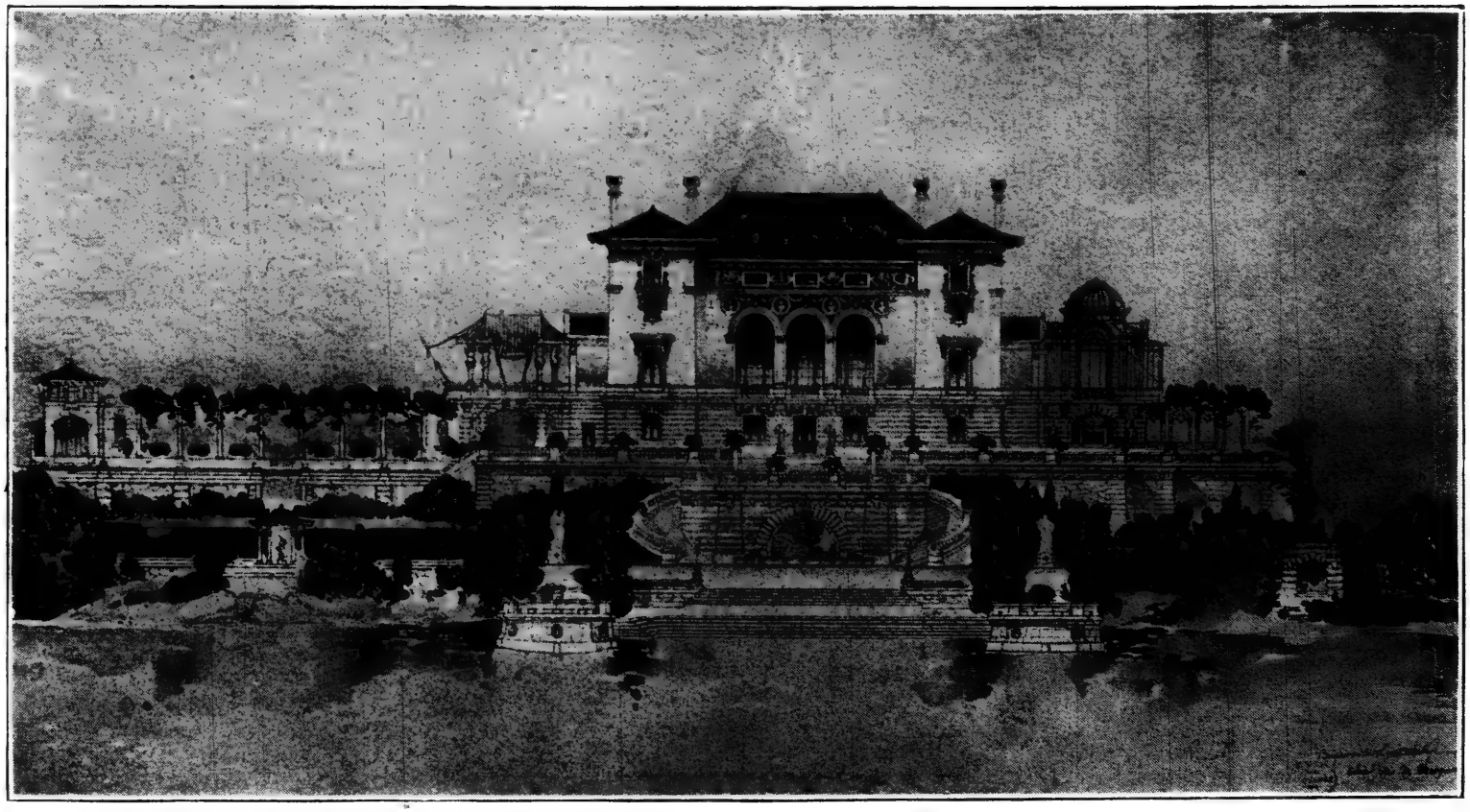
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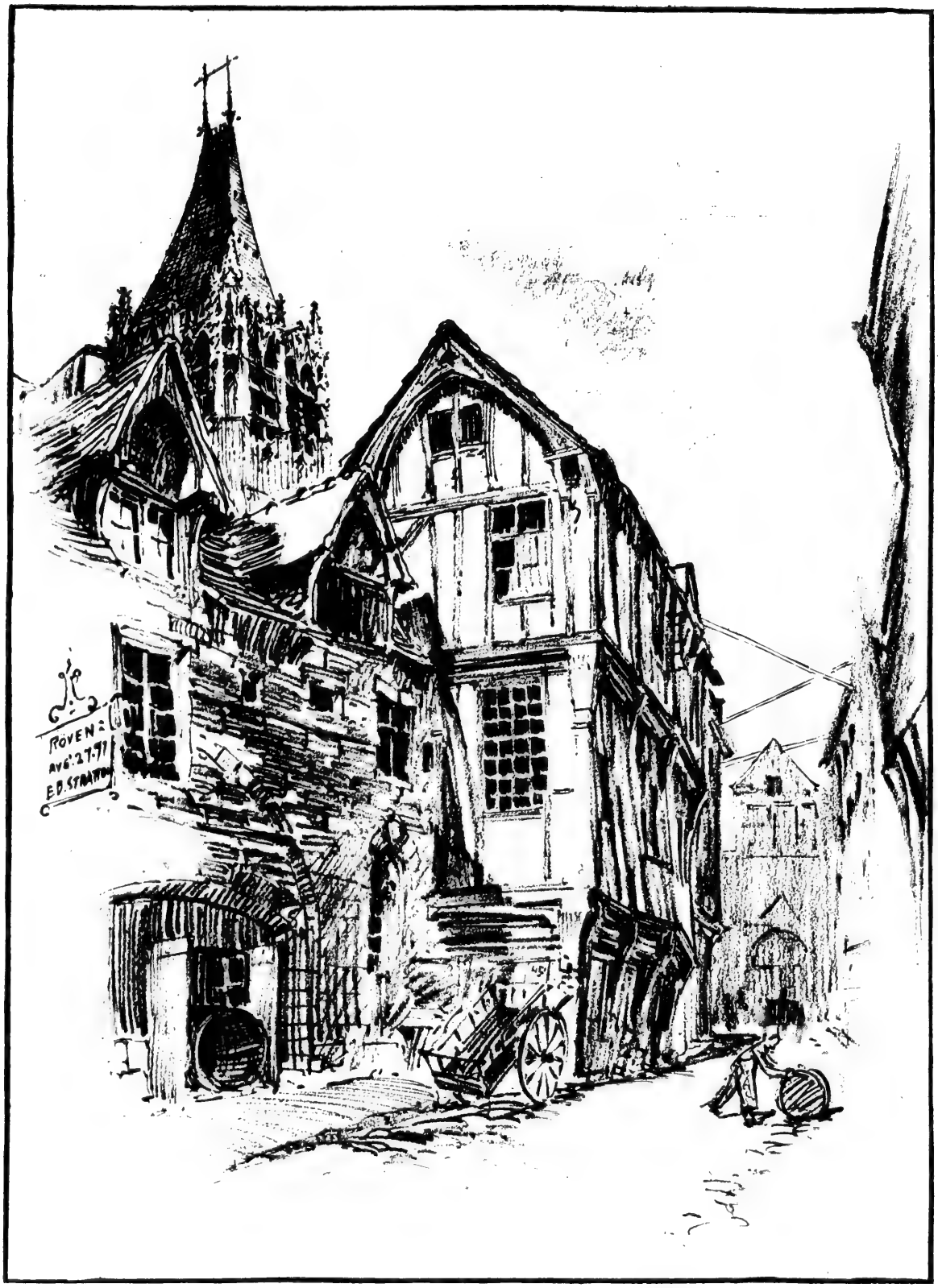
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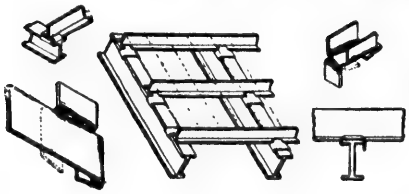
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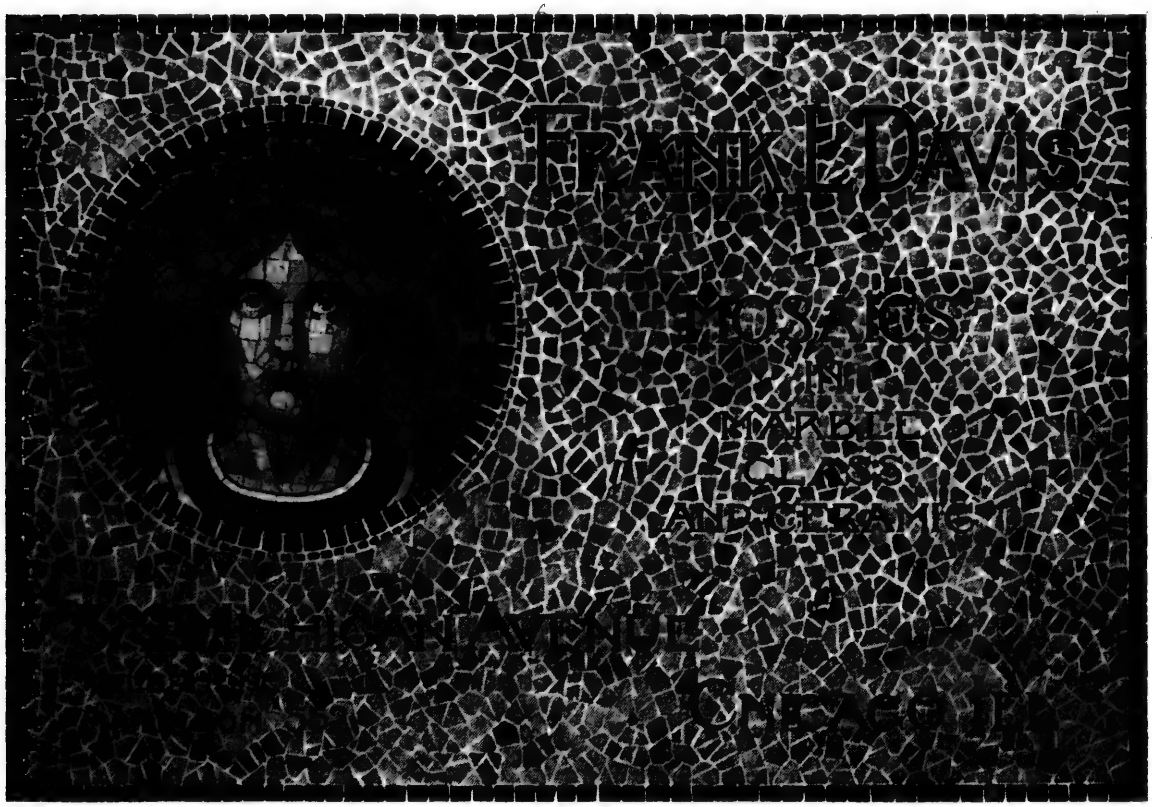
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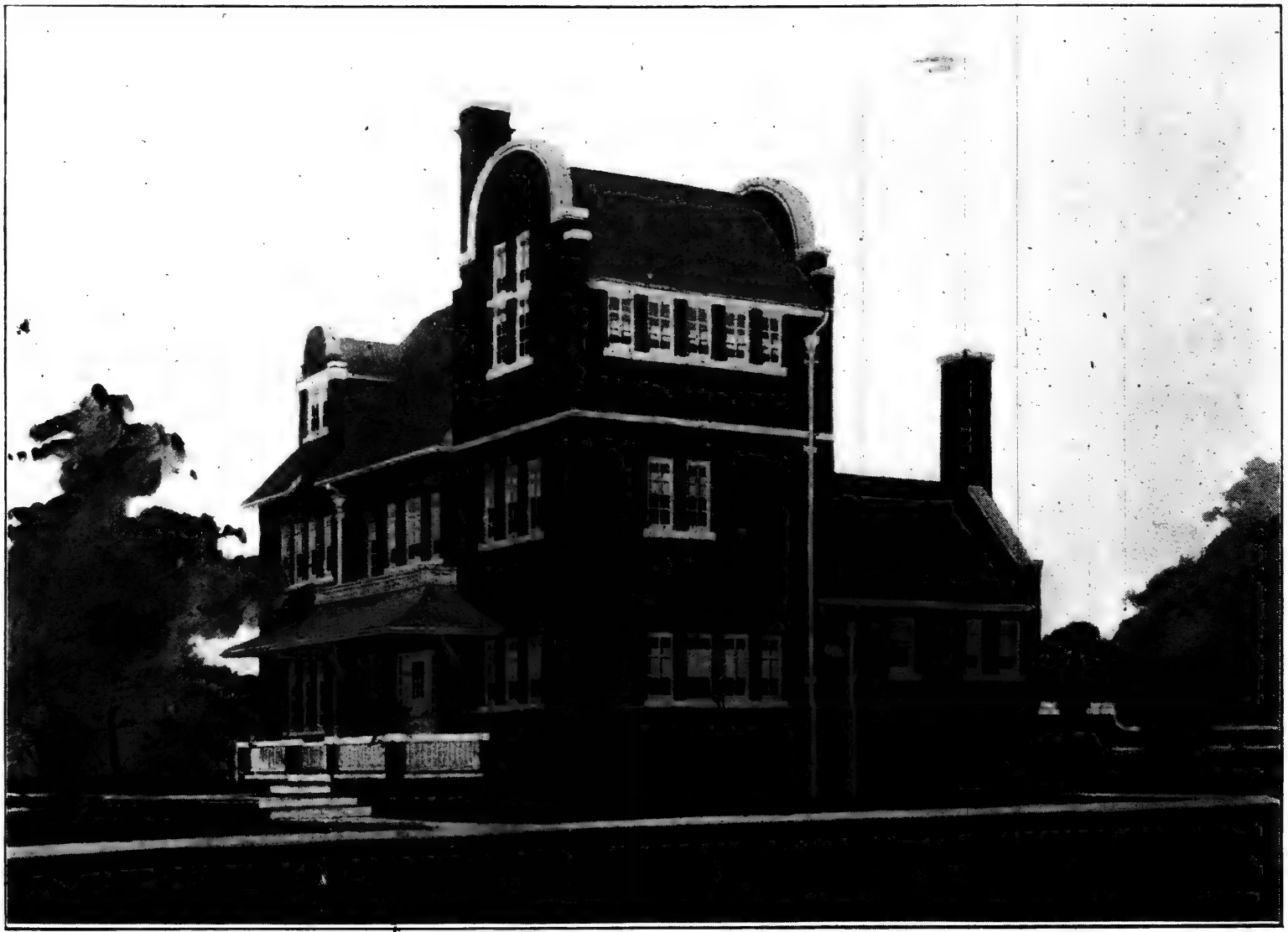
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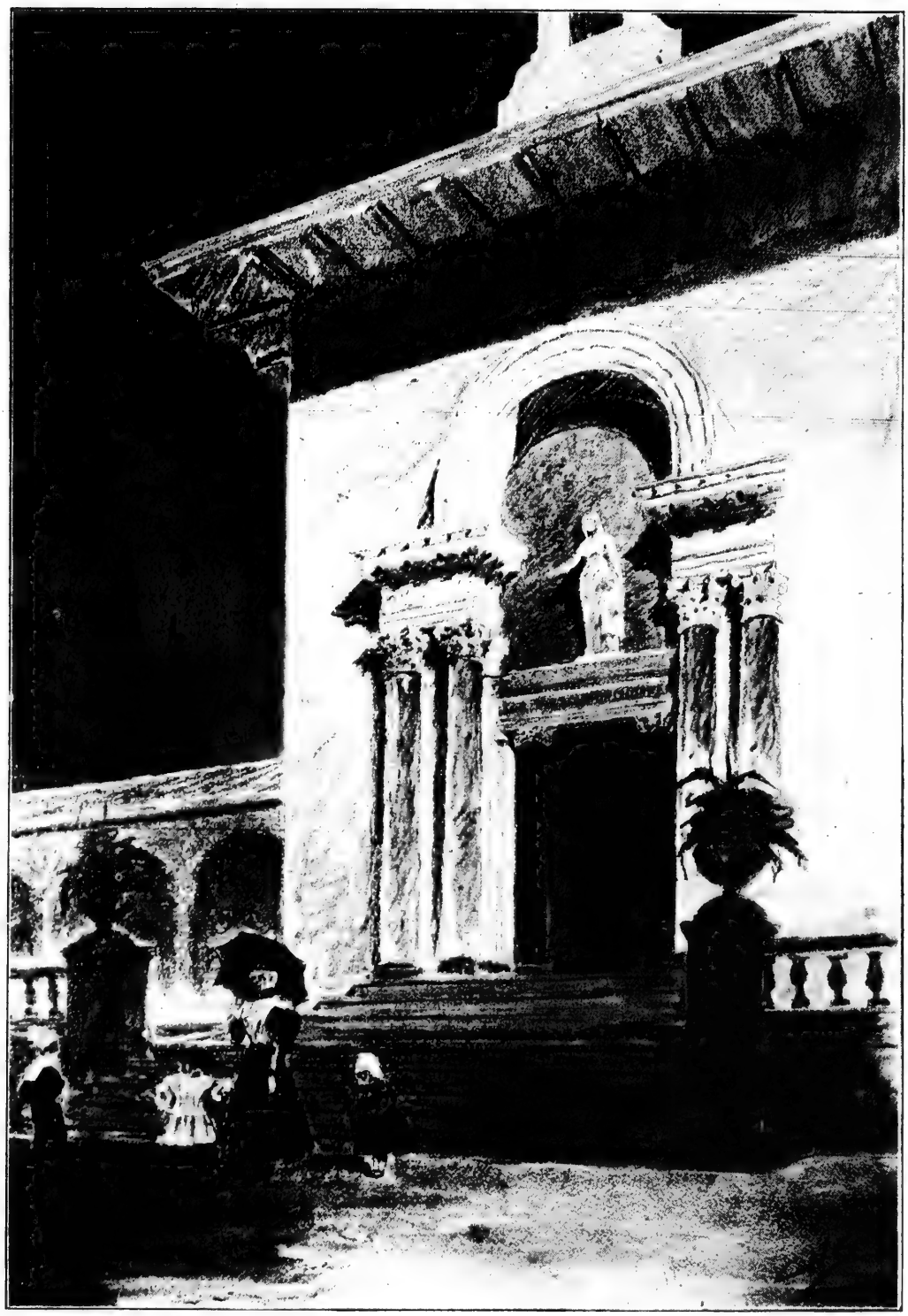
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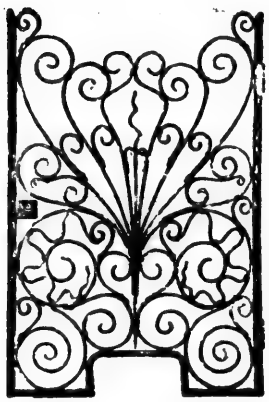
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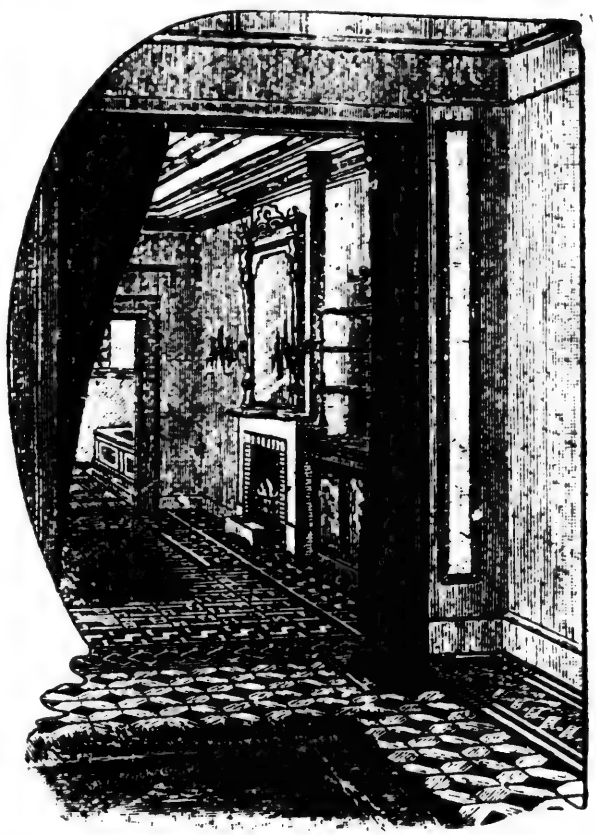
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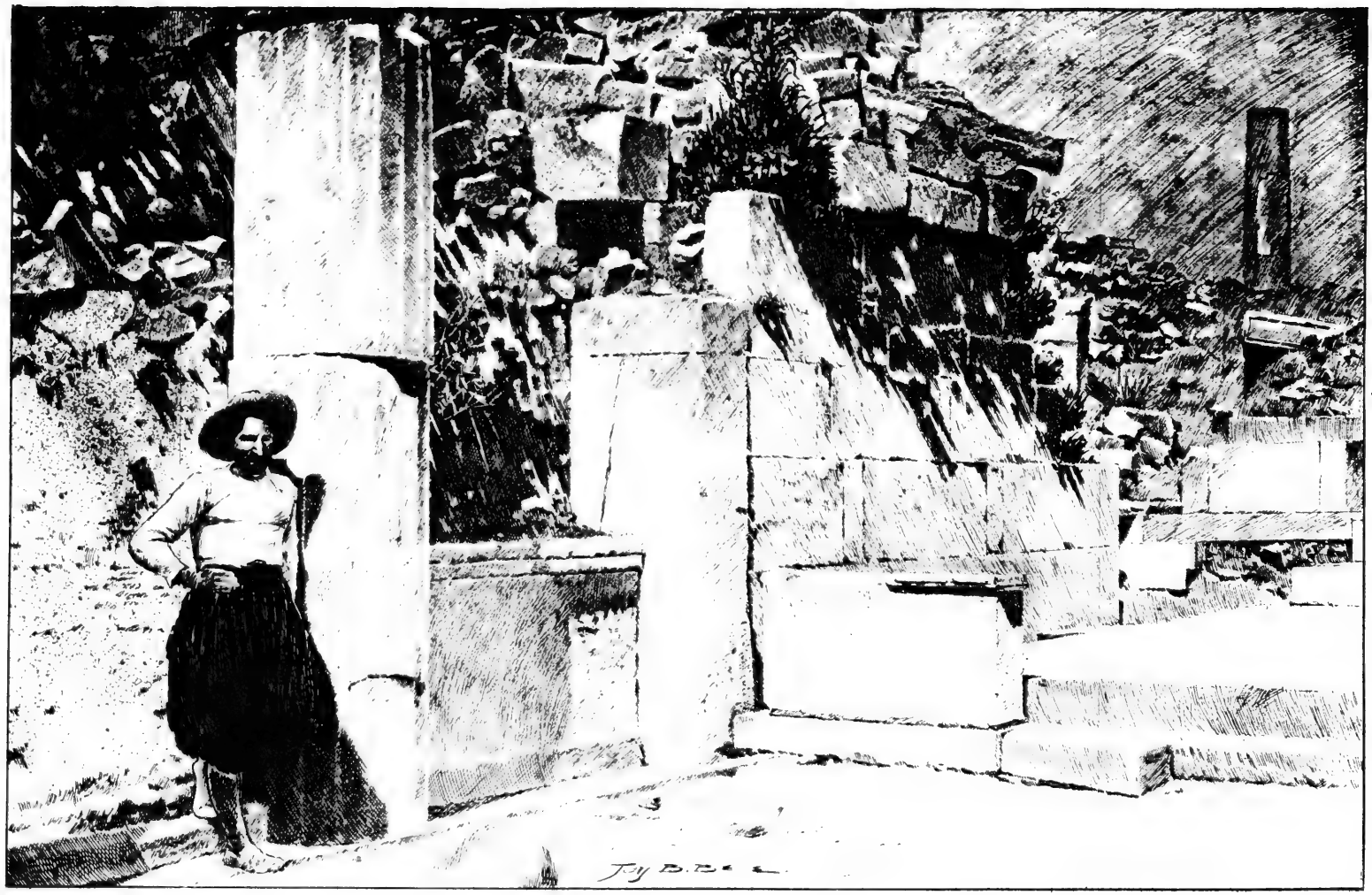
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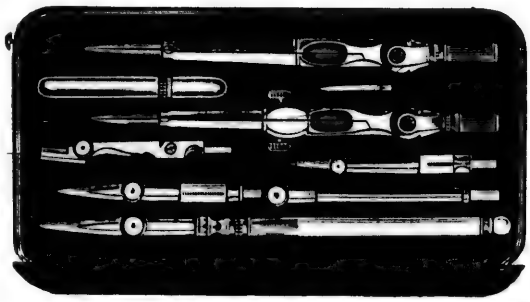
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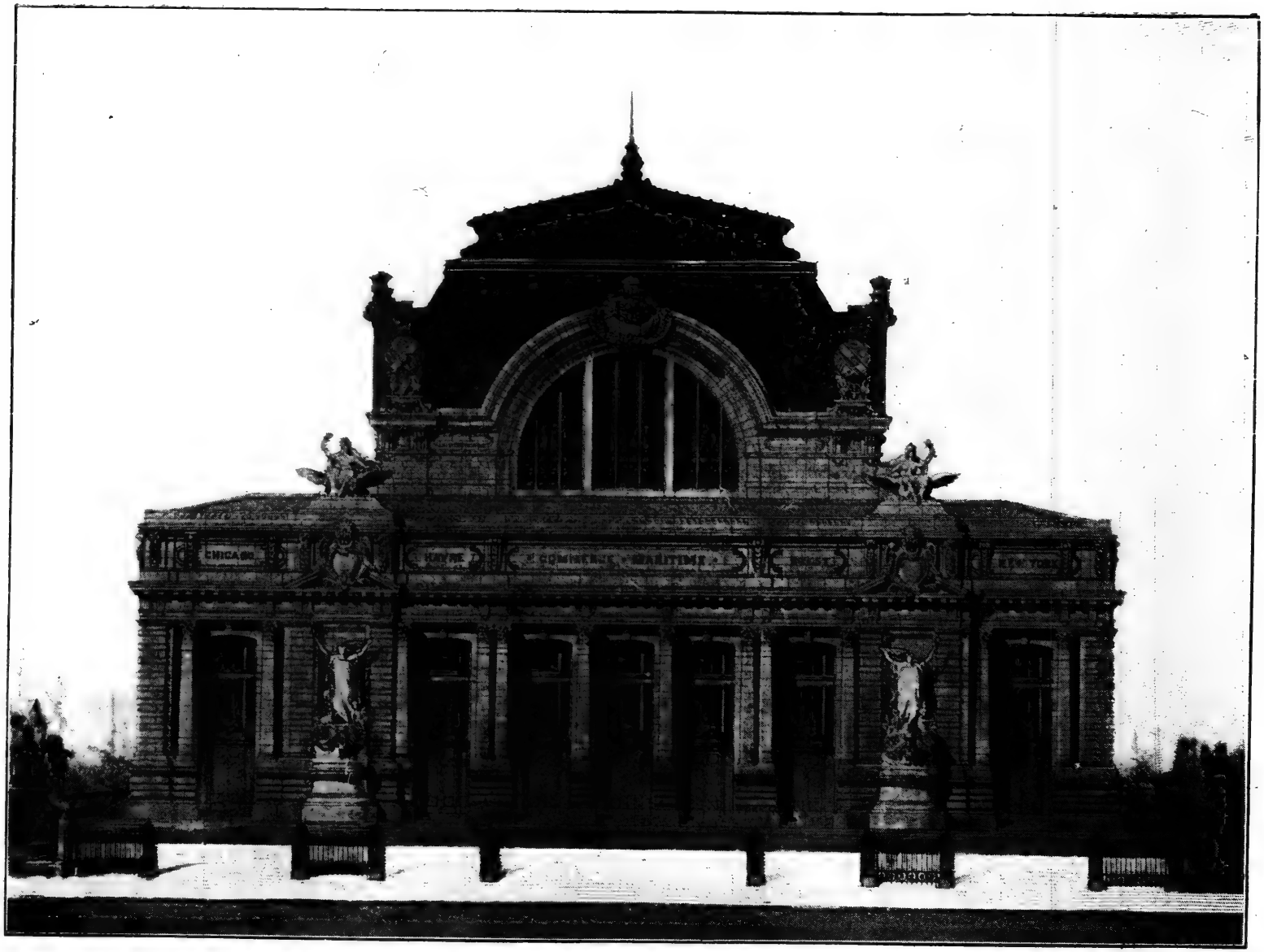
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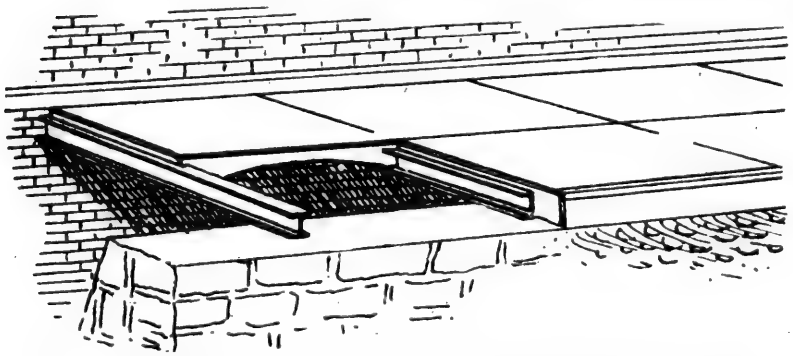
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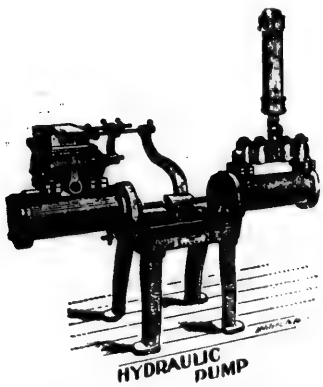
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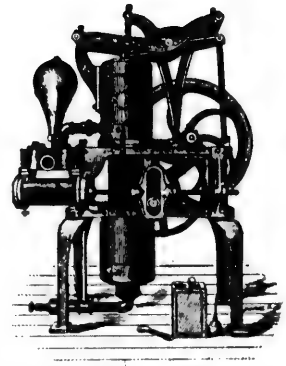
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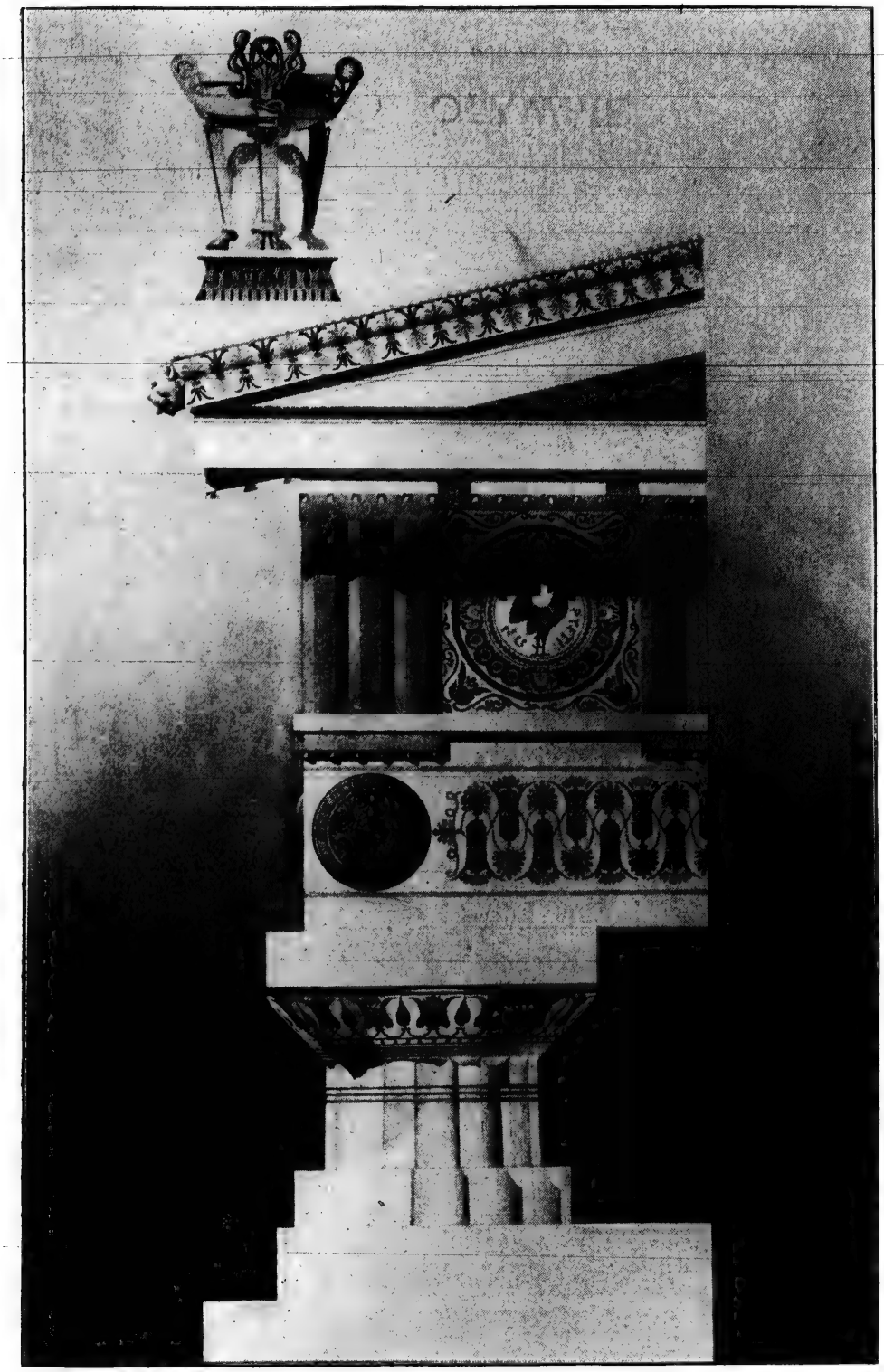
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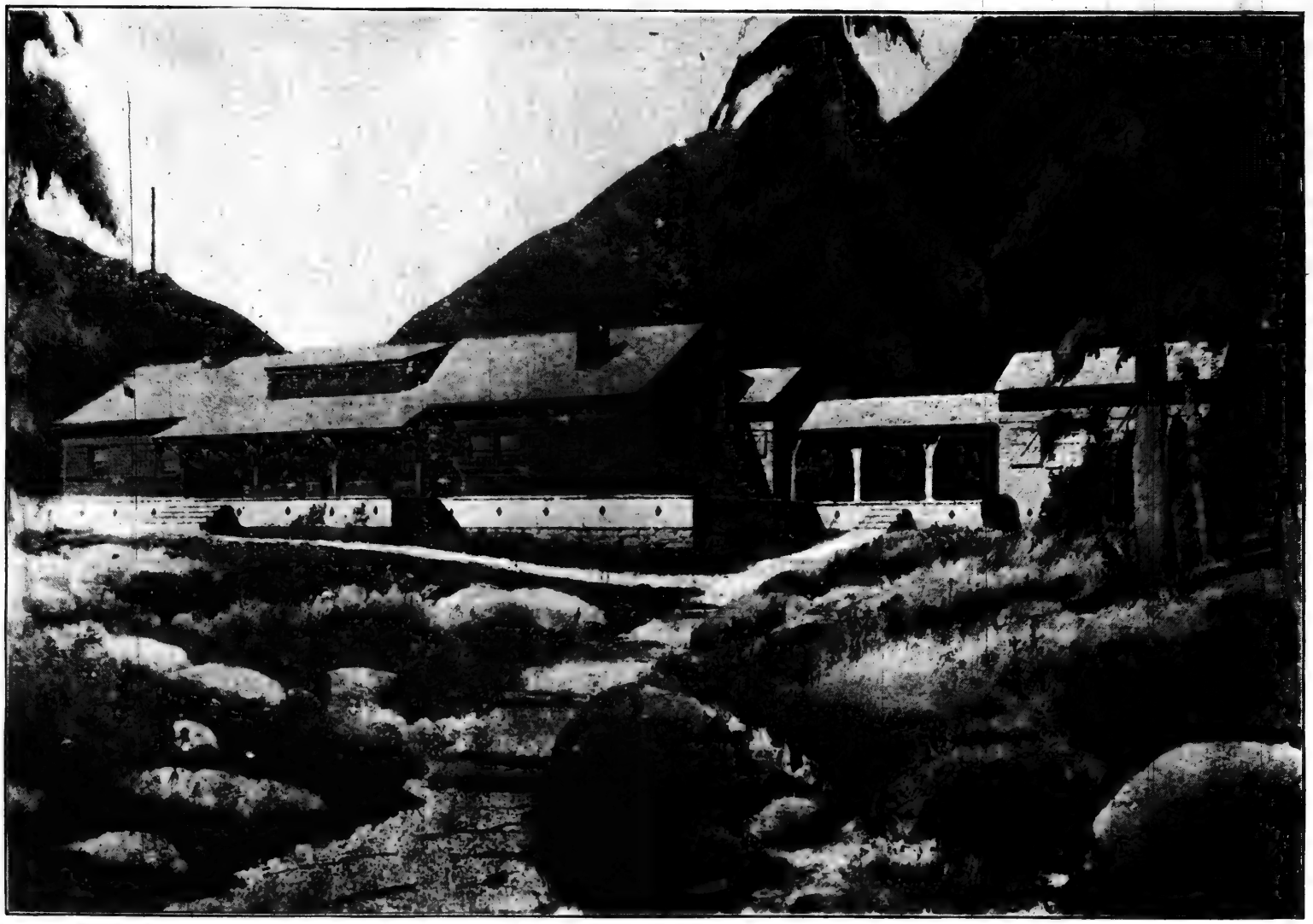
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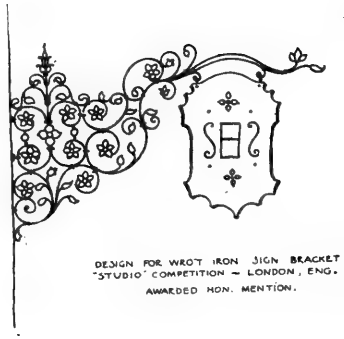
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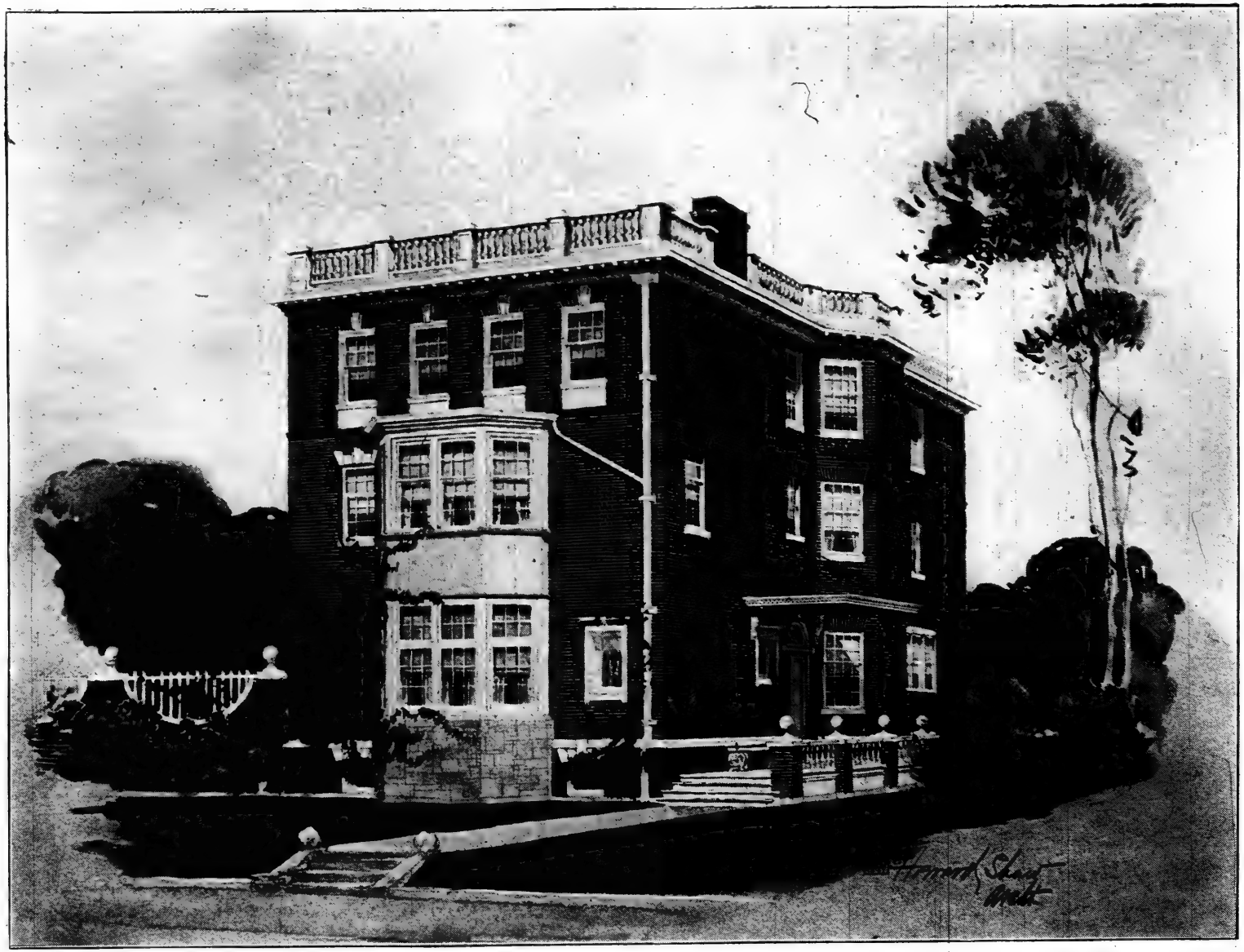


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"STUDIO" COMPETITION ~ LONDON, ENG.
AWARDED HON. MENTION.

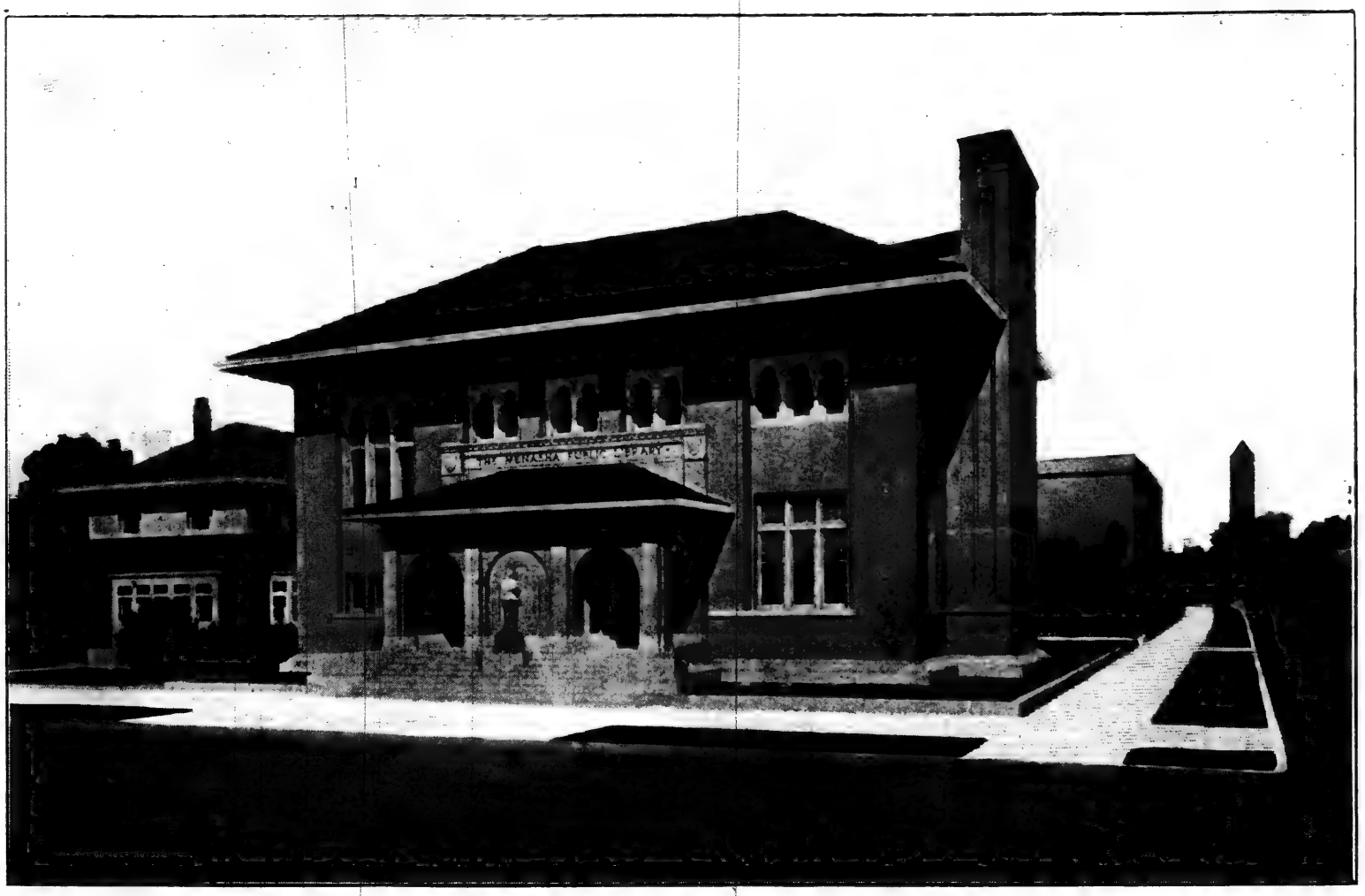
Sketches, F. Swales



Residence of Prof. W. S. Hale, by H. M. G. Garden

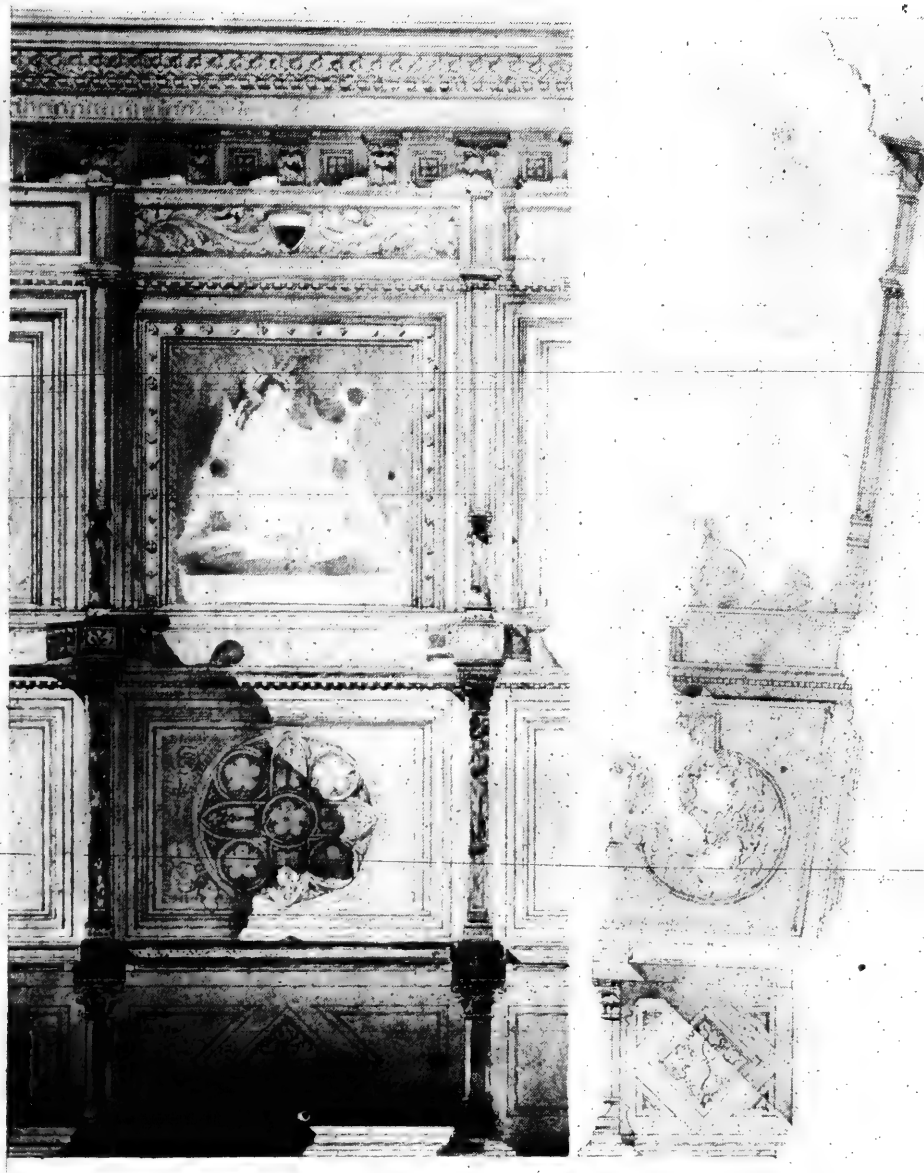


Howard Shaw — *Design for a Residence* — *Drawn by Hugh M. G. Garden*

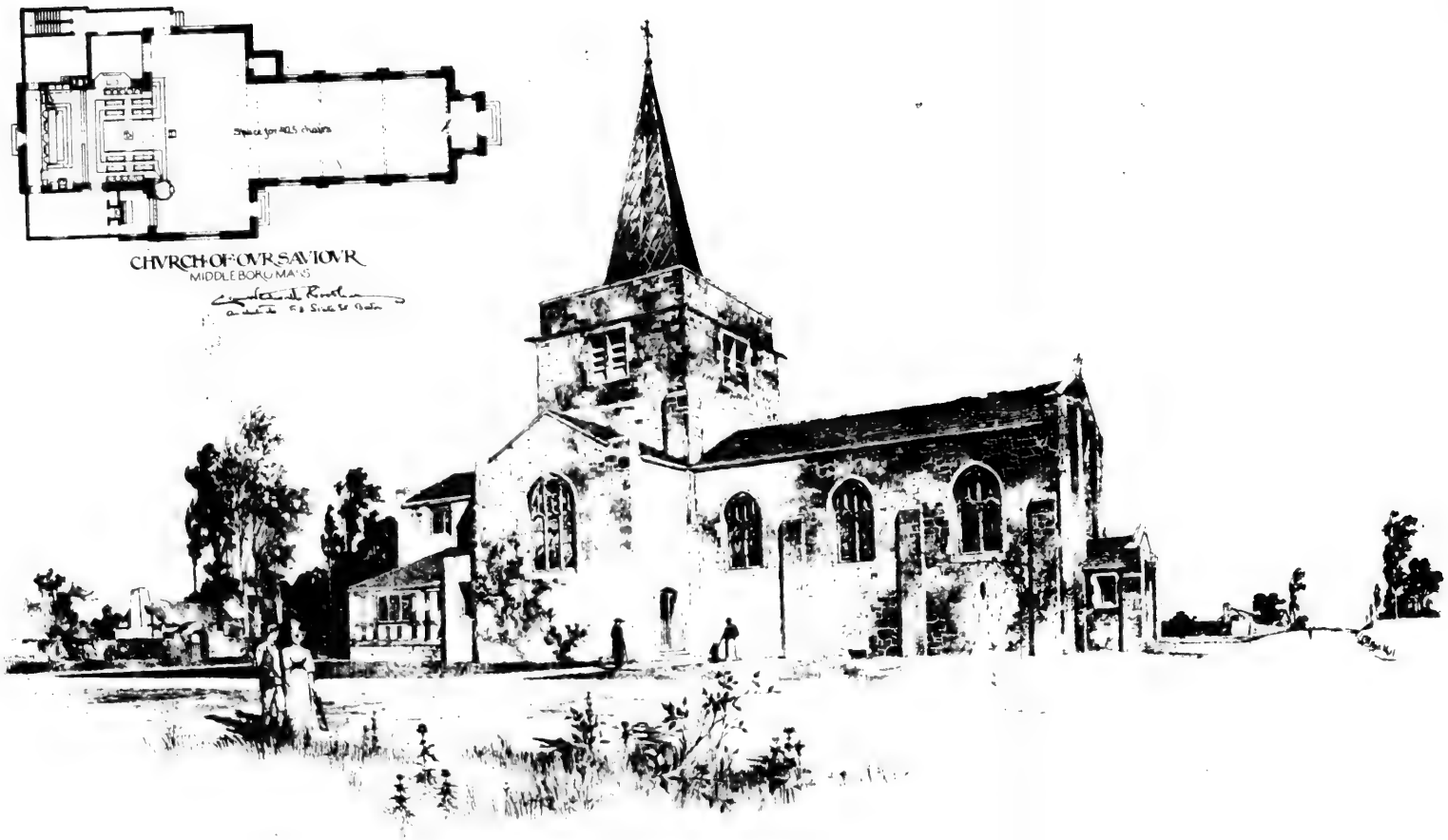


Rob. C. Spencer Jr.

Menasha Library



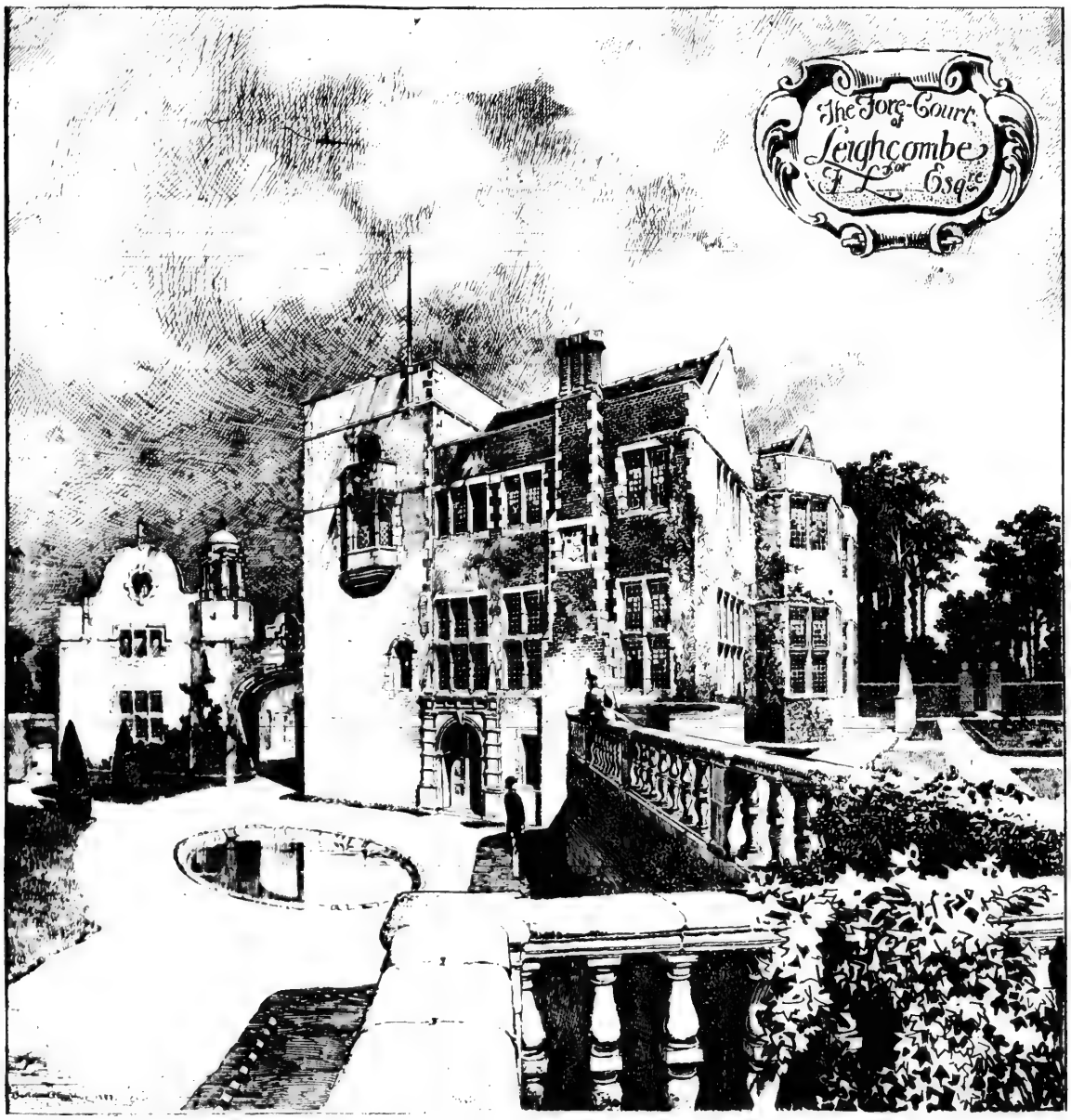
James P. Jami on *Choir Stall*



Cram, Goodhue & Ferguson

Design for a Church

Drawn by Bertram G. Goodhue



Bertram C. Goodhue *Leighcombe*



Eagle Gate, Broome Park, England

Birch B. Long

THE CHICAGO ARTS AND CRAFTS SOCIETY



FORMED AT
HULL HOUSE
OCT. 22
1897



Chicago Arts and Crafts Society

CONSTITUTION

(ADOPTED OCTOBER 31, 1897)

Section 1. The name of this society shall be "THE CHICAGO ARTS AND CRAFTS SOCIETY."

Sec. 2. The objects of this society shall be :

1. To cultivate in its members, and through them in others, a just sense of beauty.

2. To call the attention of those engaged in the production of articles of every day use to the possibility of developing in these articles the highest beauty through a vital harmony with the conditions of production.

3. To influence the present movement toward manual training and art education.

4. To influence, as far as possible, the sources of the designs and decorations for all useful and ornamental work.

5. To recognize and encourage handicraft among its members, and through them in others, in order that the stimulation derived from this means may be a helpful factor in the development of those new ideals which present conditions, to-wit, industrial organization and the machine render necessary.

6. To consider the present state of the factories and the workmen therein, and to devise lines of development which shall retain the machine in so far as it relieves the workman from drudgery, and tends to perfect his product ; but which shall insist that the machine no longer be allowed to dominate the workman and reduce his production to a mechanical distortion.

7. To hold exhibitions, and to found and maintain centers where the various crafts may be carried on and developed on lines suggested by the society.

Sec. 3. The officers of this society shall consist, for the present, of a secretary, who shall appoint the committees as necessity for them arises. Each committee shall have executive powers, and shall report to the general society.

Sec. 4. Time and place of meeting shall be determined by vote of the society. Special meetings may be called by the secretary, at which one-fifth of the membership of the society shall constitute a quorum.

See. 5. This constitution may be amended at any meeting of the society by a two-thirds vote, provided that the attendance be not less than one-third of the entire membership.

Members of Arts and Crafts Society

Anderson, Miss Louise	9 Tree Studio Building, City—Artist
Addams, Miss Jane	335 South Halsted Street, City.
Anderson, Miss Mary	320 Superior Street—Musician.
Ashton, Miss Kate	Evanston, Ill.
Armstrong, Miss.	320 Hampton Court, City.
Abbott, A. H. & Co.	50 Madison Street, City—Artists.
American, Miss	3130 Vernon Avenue, City.
Burgess, Miss	Marshall Field Annex, City.
Barr, Charles H.	East Greenwich, R. I.
Bagley, Mr. D.	2227 Prairie Avenue.
Bagley, Mrs.	2227 Prairie Avenue.
Bartlett, Miss	Hull House, City.
Brown, Ed. Osgord	First National Bank Building, City.
Buckingham, Mrs. John	1832 Calumet Avenue, City.
Bower, Miss	602 Division Street, City.
Bulger, William	4465 Oakenwald Avenue, City.
Bracken, Miss	Tree Studio Building, City.
Boyington, Miss	390 Ontario Street, City.
Boyington, Miss Alice	390 Ontario Street, City.
Bulkley, Miss Mary	St. Louis, Mo.
Crosby, L.	148 Wabash Avenue, City.
Culver, Miss	31 Ashland Avenue, City.
Cole, Miss	3820 Ellis Avenue, City—Artist.
Cinores, Mrs.	478 Elm Street, City.
Cranch, Miss Emma	232 Rush Street, City.
Crossman, Abner	278 Michigan Avenue.
Collins, Mrs. Clara	Western Springs.
DuBois, Miss	Studio Building, City—Artist.
Dole, George S.	347 Dearborn Avenue.
Delano, Mrs. Frederick	1933 Indiana Avenue, City.
Delano, Frederick	1933 Indiana Avenue, City.
De Truidt, Mrs. H. A.	Winnetka, Ill.
Durkee, Miss Cora	2 Bank Street, City.
Duncanson, Mrs. H. W.	1976 Fillmore Street, City.
Dauchy, Samuel	84 Illinois Street, City.
Erwing, C. H.	31 Ashland Avenue, City.
French, Miss	31 Ashland Avenue, City.
Ferry, Mrs. Charles	183 Lincoln Park Boulevard, City.
Farwell, Mrs. Frank	Lake Forest, Ill.
Holmes, Dr. Bayard	104 East Fortieth Street, City.

Holmes, Mrs.	104 East Forty-fifth Street, City.
Hamill, Robert	262 Michigan Avenue, City.
Hamill, Mrs. Robert	262 Michigan Avenue, City.
Hall, Miss Alberta	4307 Oakenwald Avenue, City.
Higginson, Augustus	Winnetka, Ill.
Higginson, Mrs. Augustus	Winnetka, Ill.
Howard, Mrs. B. F.	3100 Groveland Avenue, City.
Head, Miss	2 Banks Street, City.
Holtzschut, L.	27 Clinton Street, City.
Howe, Miss	Hull House, City.
Hancock, Mrs. Bradford	39 Bellevue Place, City.
Hussey, Miss	602 Division Street, City.
Hazenplug, Frank	1045 North Clark Street, City.
Hunt, Myron	11 Steinway Hall.
Hunt, Mrs. Myron	11 Steinway Hall.
Klapp, Mrs. Eleanor	The Alexander, Rush Street.
Klapp, Eugene	The Alexander, Rush Street, City.
Klapp, Mrs. Eugene	The Alexander, Rush Street, City.
Koehler, Mrs.	3824 Ellis Avenue, City.
Key, Miss Mabel	Tree Studio Building, City.
Kittredge, Miss Jeanette	9 Studio Building—Artist.
Kiemmer, Rob	561 Washburn Avenue.
Lloyd, Henry	Winnetka, Ill.
Lloyd, Mrs.	Winnetka, Ill.
Large, Miss Josephine	320 Superior Street, City.
Lowrie, Mr.	1331 Monadnock Building, City.
Maloney, Miss Marion	1101 Steinway Hall, City.
Monroe, Miss Lucy	The Plaza.
Moore, Dr. Dorothia	Hull House.
McBurney, Hugh	1625 Prairie Avenue, City.
McBurney, Mrs.	1625 Prairie Avenue, City.
McCormick, Miss Elizabeth Day	124 Rush Street.
MacGinnis, Miss R.	57 Laflin Street, City.
Morganthau, Miss S.	3327 Calumet Avenue, City.
Marvin, Mrs. W.	2974 Indiana Avenue, City.
Nixon, Miss	743 North Clark Street, City.
Neale, Miss	The Alexander.
Ostertag, Miss	Athenæum Building, City.
Perkins, Dwight H.	3929 Indiana Avenue, City—Architect.
Perkins, Mrs.	3929 Indiana Avenue, City.
Page, Miss Eleanor	2126 Prairie Avenue, City.
Pond, Irving K.	Steinway Hall.
Pond, Allan	Steinway Hall.

Pettibone, Mrs. P. F.	159 Warren Avenue, City.
Read, Miss Christian M.	849 Marshall Field Building, City.
Revell, A. H.	188 Wabash Avenue, City.
Ritchie, J. W.	26 Park Avenue, City.
Spencer, R. C.	1107 Steinway Hall, City.
Smith, Frederick M.	21 Walton Place, City.
Smith, Mrs.	21 Walton Place, City.
Shortall, Mrs. J. L.	1604 Prairie Avenue, City.
Salter, W.	1519 West Adams Street, City.
Sheridan, Mrs. Edith	5 Scott Street, Chicago, Ill.
Smith, Miss	19 Walton Place, City.
Sharpe, Miss E.	Wilkes-Barre, Penn.
Sharpe, Miss Martha	Wilkes-Barre, Penn.
Star, Miss	Hull House.
Stevens, Mrs.	335 South Halsted Street, City.
Schufeldt, Mrs. W. B.	2244 Calumet Avenue, City.
Steele, F. M.	3815 Ellis Avenue, City.
Triggs, Prof. O. L.	University of Chicago.
Taylor, Mr. and Mrs. Homer	Kenilworth, Ill.
Twose, Geo. M. R.	320 Superior Street, City.
Twing, May	1845 Arlington Place.
Underwood, Miss Helen	3022 Prairie Avenue.
Vincent, Mr. and Mrs. George	University of Chicago.
Wakeen, Miss	Winnetka, Ill.
West, Miss Alice	577 East Division Street, City.
West. Miss	577 East Division Street, City.
Wright, Frank	Oak Park, Ill.
Winslow, Herman	River Forest, Ill.
Winslow, Mrs. Herman	River Forest, Ill.
Week, Miss	Tree Studio Building, City—Artist.
Wagner, Fritz	Rookery Building, City.
Waite, Horace F.	7 Astor Street, City.
Waite, Miss	7 Astor Street, City.
Wynne, Mrs.	9 Ritchie Place, City.
Wilmarth, Mrs.	Auditorium Annex, City.
Watson, Mrs.	319 South Robey Street, City.
Walker, Mrs. C. M.	392 La Salle Avenue, City.
Willing, Henry	Rush Street.
Willing, Mrs.	Rush Street, City.
West, Miss	577 East Division Street, City.
Young, Mrs. E. F.	The Harcourt, City.
Zeublin, Charles	6052 Kimbark Avenue, City.
Zeublin, Mrs. Charles	6052 Kimbark Avenue, City.

CATALOGUE

Arts and Crafts Society

DESIGNED AND EXECUTED BY V. K. & A. H. SPICER.

1 1 Carved wood box, exhibited by Mrs. Richardson.
2 1 Sea Chest.
3 1 Piano Bench carved.

DESIGNED AND EXECUTED BY GEORGE S. DOLE—337 Dearborn Avenue.

4 1 Hall clock, exhibited by Mrs. Hulburt.
5 1 Chest on standard, exhibited by Mrs. Hulburt.
6 1 Dressing table with drawers, $25.00.
7 1 Oak table, inlaid, $10.00.
10 6 Small picture frames, each $1.50.
11 2 Photograph holders for wall, each $1.50.
12 1 Swinging mirror with drawers, $12.00.
13 3 Paper and envelope holders, each $2.50.
14 1 Octagon table, $15.00.

DESIGNED AND EXECUTED BY AUGUSTUS B. AND FRANCES G. HIGGINSON.

15 1 Small box carved on three sides and top, $12.00.
16 1 Small box carved on four sides, top not carved, $10.00.
17 1 Small box, top carved, $4.00.
18 1 Small box burned and stained, $2.50.
19 1 Oak bench, $20.00.
20 1 Oak clock case, for wall, $6.00.
21 1 Pair brass candle shades, $4.00.
22 Brass candle shades, $1.00.

23 Brass candle shades, $1.50.
24 Brass candle shades, $2.50.
25 Brass candle shades, $2.50.
26 1 Oak settle, carved back and sides, $200.00.
27 1 Oak table with drawers, carved sides, $100.00.
28 1 Oak coffer with brass panel, $100.00.
29 1 Screen three leaves, upper panels of brass, lower panels of linen, $65.00.
30 1 Small square tea table, black, $30.00.
31 1 Oak table without drawers, carved sides, carving executed by Joseph Palmer, apprentice of Mr. and Mrs. Higginson, $95.00.
32 1 Oak framed mirror, carving executed by Joseph Palmer, $65.00.
33 1 Settle, carved backs and sides, exhibited by Mr. George Higginson, Jr.
34 1 Brass tray, exhibited by Mr. George Higginson, Jr.
35 1 Sconse, brass.
36 1 Hall chair taken from German design.
37 1 Copper bowl, exhibited by George Higginson, Jr.
38 1 No. 7 brass candle shade, $2.50.
39 1 Brass lamp shade, $15.00.
40 1 Silver lamp, exhibited by Mr. and Mrs. Higginson.
41 2 Candle sticks, brass, exhibited by Mr. and Mrs. Higginson.

DESIGNED AND EXECUTED BY JOSEPH PALMER.

42 1 Hand mirror, stained cedar, chip carving, $5.00.
43 1 Walnut box, chip carving, $12.00.
44 1 Paper knife with scabbard, carved, $3.00.

DESIGNED AND EXECUTED BY LOUISE ANDERSON AND JEANETTE KITTREDGE.

45 1 Hall settle with leather trimmings, $40.00.
46 1 Pillow to go with settle, $15.00.
47 1 Library table with quotation border in fire etching, $45.00.
48 1 Monk's chair, $15.00.
49 1 Tea table with carved quotation border, duplicate, exhibited by Mrs. Springer.
50 1 Hanging desk, $40.00.
51 1 Photograph chest, Flemish, with oxidized handles, $25.00.
52 1 Wood box with panels of hammered lead, $38.00.
53 1 Dictionary stand with lead panel, $15.00.
54 1 Piano bench, exhibited by Miss Large and Miss Anderson.
55 1 Leather screen with copper panels, $75.00.
56 1 Leather door hanging, American Indian design, $27.00.
57 1 Leather piano cover, $25.00.
58 1 Copper lamp shade, $40.00.
59 1 Copper bowl, $12.00.
60 1 Copper lamp shade, small, $7.00.
61 1 Small leather curtain.

EXHIBITED BY SAMUEL BRIDGES DEAN—Boston, Mass.

62 Very old English oak table, called "gate legged," $30.00.
63 Iron hanging trivit, Flemish renaissance, $15.00.
64 Iron shovel, Flemish renaissance, $7.00.
65 Copper kettle, French time, Louis 16, $10.00.
66 Pair German hinges, 16th century, $15.00.
67 German trivit, time Durer, $15.00.

EXHIBITED BY HULL HOUSE SHOP—335 South Halsted Street, Chicago.

68 Carved oak book slide, executed by Miss M. Euphrate, $4.00.
69 Carved oak frame, executed by Michael Amoroso, $12.00.
70 Oak chair, executed for and exhibited by Miss Elizabeth Day McCormick, designed by Francis H. Higginson and George M. R. Twose.
71 Oak bookcase, designed by George M. R. Twose and exhibited by Ella R. Waite. The panels in the lower part of the doors, designed for covering magazines, pamphlets, etc., for which the lower shelves are intended. The glasses in the upper part painted in Heraldic colors are book and trade marks of the early printing houses done by F. Hazenplug.

DESIGNED AND EXECUTED BY ARTHUR B. GRINNELL—New Bedford, Mass.

72 Box carved and colored tulip design, exhibited by Miss Louise Peasley.
73 Bellows carved and colored, exhibited by Miss Louise Peasley.
74 2 Bellows, carved, by Mrs. Heiliger de Windt.
75 1 Small round box, chip carving, exhibited by Mrs. Heiliger de Windt.

EXHIBITED BY R. HASSELGREN—440 North State Street.

76 Antique oak chest, iron straps, from Stockholm, $250.00.
78 Black arm chair, reproduced from the German handicraft, $78.00.
79 Antique brass candlestick, Swedish, $25.00.

DESIGNED AND EXECUTED BY MISS IDA BURGESS—849 Marshall Field Annex.

80 1 Screen, two folds, in leather, with panel in color and fire etching.
82 1 Woven tapestry, Norwegian, $40.00.
83 Woven tapestry, Norwegian, $45.00.
84 Chair, Norwegian.

DESIGNED AND EXECUTED BY MISS SCHMEDLING—849 The Marshall Field Building.

85 1 Hanging cabinet, in Norwegian style, $25.00.
86 Chair, decorated, Norwegian, $10.00.
87 Table, decorated, Norwegian, $15.00.
88 Drawn work, Norwegian, $12.00.
89 Design, Norwegian, $6.00.
90 Portfolio, $10.00.
91 Chair, carved, Norwegian (imported), $30.00.

CERAMICS.

EXHIBITED AND DESIGNED BY SAMUEL BRIDGES DEAN—Boston, Mass.

The pottery in this exhibit was made in England, and the forms and objects were suggested by the study of the domestic pottery vessels made in that century during the 15th, 16th and 17th centuries. The great charm of the pottery lay, aside from the coloring in the crude treatment of form, biscuit and glaze.

92 Bowl and beakers, $30.00.
93 Green jug, $10.00.
94 Large vase, $45.00.
95 Biscuit jar, $10.00.
96 Bowl and beakers, $30.00.
97 Yellow jug, striped, $15.00.
98 Green plaque, exhibited by Miss Louise Anderson (sold).
99 Plaque, yellow, $10.00.
100 Loving cup, $15.00.
101 Lyg, green, $7.00.
102 Large yellow jug, $25.00.

EXHIBITED BY H. DEAKEN—1429 Michigan Avenue.

103 1 Vase of chi-hung monochromatic porcelain. The pate fine; the glaze deep red, dappled. The inside and the bottom have white glaze. Wood stand.

104 1 Rouge box; hard paste porcelain. Clear white glaze, decorated with floral designs in rich, bright enamel. Wan-li jeweled porcelain. Carved wood stand.
105 1 Chinese Incense burner, liver color, glaze of remarkable richness and smoothness. Celadon markings at base. Kang-hsi era. Has finely carved teak wood cover and stand.
106 Rouge box; soft paste. The pate is exceedingly smooth and fine in texture, and cream white in color. Decoration of dragon and clouds in tender blue. A choice specimen of Kai-Prin, Yav. Kang-hsi era. Carved wood stand.

107 Vase; jar-shape, Famille verte, Floral and leaf design in brilliant green, red and blue enamels. Height nine inches. Has seal mark, Kang-hsi era. Wood stand.
108 Snuff bottle; porcelain, cucumber glaze. Kang-hsi era.
109 Snuff bottle; porcelain, cucumber rind glaze. In form of bean pod. Kang-hsi.
110 Snuff bottle; porcelain, Fish-roe crackle glaze. Kang-hsi era. Stopper.
111 Snuff bottle; porcelain; apple glaze, crackled jade stopper.
112 Chinese pen washer; splendid example of "peach blow." Seal mark, Kang-hsi era.
113 Coupe. Apple green glaze, with decoration of bats and clouds in black. Yung-ching era. Teak wood stand.
114 Vase. Heights, 10½ inches; Wan-li jeweled porcelain decorated with floral scrolls in strong, green, yellow and red enamels. A fine specimen. Yung-ching era. Carved teak stand.
115 Chinese bowl. Depth, 2¾ inches; circumference 17¼ inches. Coral red glaze, with bamboo, in white reserve. Carved teak stand. Chien-lung era.
116 Vase, of Chien-lung Cha-yeh-mo porcelain. The glaze of rare softness, is dark tea-green, covered with yellow dust. Has mark of Chien-lung era in seal character. Wood stand.
117 Jar, of Kai-pien (soft paste) blue and white porcelain. Height, 9¼ inches; circumference 28¾ inches. The pate is close and heavy; the glaze of medium luster and crackled. The body is covered with souffle blue, reserved in which are four large panels with floral designs and landscapes. Black wood cover and stand.
118 Vase, Celadon glaze. Date, 1279-1367.
119 Rouge box. Giant crackle.
120 Blue and white porcelain rouge box. Chien-lung era. 1736.
121 Vase; gray crackle; tenth century.
122 Vase; coral red glaze.
123 Porcelain vase; moss agate glaze. Carved wood stand. Rare. Makuza Kogan.
124 Porcelain vase; bottle shape. Cloud of glowing red and gray glaze around body, with decoration of dragons. Carved wood stand. Makuza Kozan.
125 Vase; milk white glaze. Design of cherry-tree blossoms in natural colors. Makuza Kozan.
126 Vase; shades of evening glaze. Makuza Kozan.
127 Vase; graceful bottle form. Glaze, brown, blue and gray mottled; of greatest brilliancy. Carved wood stand. By Tahimoto.
128 Vase; brilliant red, showing markings of darker shade coloring carried inside the mouth. Wood stand. By Tahimoto.
129 Vase; bottle form. Clear white glaze, with band of most brilliant flambe encircling body. Carved wood stand. By Tahimoto.
130 Vase; mottled glaze. Tahimoto.

131 Vase; tea dust glaze. Tahimoto.
132 Vase; design of bamboo in moonlight. By Kato.
133 Porcelain vase; glaze of ivory white and texture remarkably fine. Finely carved peony and border patterns ornament the entire surface. This vase was awarded silver medal at Kago exhibition, spring 1894. Has carved signature, Seyfu. Height, 18 inches. Carved black wood stand. Seyfu.
134 Vase; coral red glaze. Seyfu.
135 Vase; ivory white glaze. Seyfu.
136 Satsuma perfume box. Entire surface of box and lid ornamented with designs of fans, done in various rich colored enamels and gold. Height, 3 inches. By Yabu Meizan. Satsuma.
137 Vase; Satsuma. Fairence-green and yellow glaze. Date, 1600; by Satsuma.
138 Imari jewelled cup and covered. Extremely rare specimen. Date, 1780.
139 Tea jar.

EXHIBITED BY CHRISTOFLE & CO.—1733 Michigan Avenue.

Every piece of Delaherche's pottery is made by himself. He has no one to assist him beyond an old man and woman to attend to the clay and lighting the furnace. Each piece has attained 1200 degrees of heat. He has no factory—every piece is his own creation and coloring. He has only turned out 300 pieces, nearly all of which are distributed in the European museums.

140 1 Plaque; designed by Delaherche, $25.00.
141 1 Vase; designed by Delaherche; 4 handles, $30.00.
142 1 Vase; designed by Delaherche, $5.00.
143 1 Vase; designed by Delaherche, $15.00.
144 1 Vase; designed by Delaherche, $5.00.
145 1 Vase; designed by Delaherche, $6.00.
146 1 Large tile; designed by Delaherche, $7.00.
147 1 Small tile; designed by Delaherche, $5.00.
148 1 Piece of blue nancy glass; designed by Daum.
149 1 Coupe Blanc de Cuisre; designed by Delaherche, $7.00.

EXHIBITED BY PROFESSOR CHOYO—463 Orchard Street.

150 1 Japanese bowl; decoration of Arabesque figures in very rich, deep indigo blue; crackled in heavy, creamy cloud fashion. A pottery made by and signed Keuzan (a famous potter and designer).
151 1 Japanese porcelain bowl; glaze of soft golden chocolate. Old Imari ware.
152 1 Porcelain vase, with a small neck, decorated with conventional cherry flowers in many colors, floating on water (princely). Make, Nabeshima.

EXHIBITED BY BURLEY & CO.—145 State Street.

153 1 Nancy glass vase; made by Emile Galli. $35.00.
154 1 Piece Royal Copenhagen Porcelain, sea gull decoration.
155 1 Piece Royal Copenhagen, dark blue decoration.
156 1 Piece Holland Delft, metallic luster decoration. $7.00.
157 1 Piece Choisy le Roi Faience. $25.00
158 1 Piece Rosenberg Faience. $10.00.

EXHIBITED BY MRS. C. R. CRANE—2559 Michigan Avenue.

159 1 Invalid set; Hungarian metallic luster. By Zsolnay.
160 2 Bowls; Hungarian metallic luster. By Zsolnay.
161 2 Bowls; Russian porcelain. By Zsolnay.
162 1 Persian tile. By Zsolnay.
163 2 Plaques; Hungarian ware. By Zsolnay.

EXHIBITED BY THE ROOKWOOD POTTERY COMPANY—Cincinnati, O.

The dominating idea behind these productions to which their individuality is due, is a return to the first impulses, to desire to make pottery—not this ware or that ware; the endeavor to grow from within out to make one's own decoration and find one's own processes. The attempt was started by several Cincinnati women in 1874, and in 1880 Mrs. Maria Longworth Storer opened a pottery called the Rookwood, which grew into the present company. The pottery is managed on lines opposite to the prevailing factory system, the effort being to attain a higher art rather than to cheapen processes. No printing patterns are used, and individual artistic feeling is encouraged to the utmost.

A group of Rookwood ware, containing some of the latest effects attainable under the new glazes, namely, the "Sea Green," "Iris." Each decorator here represented has taken these glazes and worked out an original and distinct style of decoration for himself.

164 Tile; Iris; currants (sold). Albert R. Valentine.
165 Vase; Iris; Iris. Albert R. Valentine, $18.00.
166 Vase; Iris. Albert R. Valentine, $25.00.
167 Vase; sea-green; fisher. Albert R. Valentine, $35.00.
168 Vase; sea-green; Iris. Albert R. Valentine, $60.00.
169 Vase; sea-green; clouds and stork. Albert R. Valentine, $25.00.
170 Vase; sea-green; storks. Matt. A. Daly, $100.00.
171 Vase; sea-green; Narcissus. Matt. A. Daly, $12.00.
172 Vase; sea-green; dragon. Matt. A. Daly, $10.00.
173 Vase; sea-green; conventional; water-lily. Matt. A. Daly, $20.00.
174 Vase; sea-green; snake. Matt. A. Daly, $7.00.
175 Basket; Iris; grass and blossoms. Ketaro Shirayamadani, $15.00.

176 Mug; Iris; skeleton and grape vines. Ketaro Shirayamadani, $30.00.
177 Vase; Iris; Sphinx and swallows. Ketaro Shirayamadani, $25.00.
178 Vase; sea-green; red poppies. Ketaro Shirayamadani, $15.00.
179 Vase; sea-green; modeled turtle. Ketaro Shirayamadani, $8.00.
180 Vase; sea-green; frog. Ketaro Shirayamadani, $10.00.
181 Vase; Iris; dogwood. Artus Van Briggle, $15.00.
182 Vase; Iris; Blos. Artus Van Briggle, $18.00.
183 Vase; Iris; cyclomen. Artus Van Briggle, $15.00.
184 Vase; sea-green; clouds and stork. Artus Van Briggle, $18.00.
185 Vase; sea-green; water-lily. Artus Van Briggle, $75.00.
186 Ewer; sea-green; grasshopper. Artus Van Briggle, $8.00.
187 Vase; Iris; fish. John Dee Wareham, $12.00.
188 Vase; Iris; plumbago. John Dee Wareham, $22.50.
189 Vase; Iris; fish. John Dee Wareham, $15.00.
190 Vase; Iris; dragon. John Dee Wareham, $15.00.
191 Vase; Iris; dogwood. John Dee Wareham, $10.00.
192 Vase; Iris; Jack in pulpit. John Dee Wareham, $25.00.
193 Vase; Iris; jonquil. John Dee Wareham, $20.00.
194 Vase; Iris; lilies. John Dee Wareham, $30.00.
195 Vase; Iris; dragon. John Dee Wareham, $12.00.
196 Vase; Iris; dragon-fly. John Dee Wareham, $12.00.
197 Tray; Iris; fish. John Dee Wareham, $25.00.

EXHIBITED AND EXECUTED BY WILLIAM BULGER—4465 Oakenwald Avenue.

These pieces are the product of a small private kiln, and have an extrinsic interest as coming from (as far as is known) the only local pottery. The exhibits are selections from experiments in glaze and forms, beyond which stage this private enterprise has not as yet advanced.

198 1 Green glazed jar.
199 1 Green glazed vase.
200 1 Green glaze vase.
201 1 Green glaze vase.
202 1 Yellow glaze bowl.
203 1 Saucer with sample, last green glaze.
204 1 Saucer with sample, green and yellow glaze.
205 1 Saucer with sample, brown glaze.

EXHIBITED BY SPAULDING & CO.—243 State Street, Chicago, Ill.

206 1 Galle vase, $50.00.
207 1 Nancy vase, $75.00.
208 1 Small Nancy vase, $13.50.

EXHIBITED BY MRS. N. P. BIGELOW—2215 Prairie Avenue.

209 2 Modern Chinese plates.

EXHIBITED BY MRS. W. P. CONGER—262 Michigan Avenue.

210 1 Dish. Golf-Juan-Nice.

EXHIBITED BY MRS. R. W. HAMMILL—262 Michigan Avenue.

211 1 Sutsuma jar.
212 1 Box. Delaherche.
213 2 Plates, modern Italian from old Chinese.

DEDHAM POTTERY. (For prices enquire at desk).

The pottery known at present under the name of Dedham pottery was founded over thirty years ago on the marshes of Chelsea, Mass., by Alexander W. Robertson, one of a family of Scotch potters, who came to this country about the middle of the century. A couple of years later his brother, Hugh C. Robertson, the present manager of the Dedham pottery, became associated with him.

In 1872, the father, James Robertson, a potter of much experience in Scotland, England and this country, joined the sons with the result that the pottery took a new direction and began to produce a more artistic ware. The firm name became James Robertson & Sons, and the title Chelsea Kerimac Art Works was adopted for the pottery.

In 1880 Mr. James Robertson died, and in 1884 Alexander retired from the business. This left Hugh free to conduct various experiments and strive for the solution of some of the more difficult problems with which art loving potters have to contend, and to these ends he devoted several years with the result that he produced some beautiful glazes. But devotion to the æsthetic ideal and lack of patronage compelled him to close the pottery for a time, until finally, a few gentlemen in Boston, appreciating the beauty of the products and wishing to see them multiplied, formed a company to enable Mr. Robertson to continue his studies and experiments.

In 1891 the Chelsea Pottery, U. S., was incorporated with Mr. Robertson as manager, and undertook, in the old pottery, the development of the crackle wares, with blue inglaze decoration.

It soon became apparent that the site of the pottery was unsuited for the production of the wares it was desired to make, and in 1896 a new pottery was built at Dedham, Mass., and the old place abandoned. It was thought best at that time to change the name to the Dedham Pottery, as the old name had often led to the ware

being mistaken for English Chelsea ware. Since the removal to Dedham, Mr. Robertson has resumed his experiments, and the result is a series of vases of beautiful colors and textures, which it is hoped will stimulate an interest in this most delightful as well as most ancient and useful of arts.

VASES AND PLATES IN GRAY CRACKLE WITH BLUE INGLAZE DECORATIONS.

DECORATED BY CHARLES E. MILLS.

214 1 Vase in crackle glaze.
215 1 Vase in crackle glaze.

DECORATED BY HUGH ROBERTSON.

216 1 Vase in crackle glaze.
217 1 Vase in crackle glaze.
218 1 Vase in crackle glaze.
219 1 Vase in crackle glaze.

DECORATED BY JOS. LINDEN SMITH.

220 Plate in crackle glaze, rabbit design.
221 Plate in crackle glaze, fish design.
222 1 Plate in crackle glaze, lily design.
223 1 Plate in crackle glaze, tree and landscape design.

DECORATED BY CHARLES E. MILLS.

224 1 Plate in crackle glaze, tris design.
225 1 Plate in crackle glaze, lily design.
226 1 Plate in crackle glaze, crab design.
227 1 Plate in crackle glaze, turtle design.
228 1 Plate in crackle glaze, butterfly design.

DECORATED BY DENMAN ROSS.

229 1 Plate in crackle glaze, lion design.

DECORATED BY ARTHUR DOW.

230 1 Plate in crackle glaze, poppy design.

DECORATED BY M. M. ADAMS.

231 1 Plate in crackle glaze, magnolia design.

DECORATED BY VICTOR HOWES.

232 1 Plate in crackle glaze, grape design.
233 1 Plate in crackle glaze, snow-tree design.

DECORATED BY KATE MORSE.

234 1 Plate in crackle glaze, chestnut design.

DECORATED BY SARAH E. GANNETT.

235 1 Plate in crackle glaze, duck design.
Vases in colored glazes.

DECORATED BY HUGH C. ROBERTSON.

A few of these vases were thrown by Benj. Williamson.

DECORATED BY VIRTOR HOWES.

236 1 Plate in crackle glaze, grape design.
237 1 Plate in crackle glaze, snow-tree design.

DECORATED BY KATE MORSE.

238 1 Plate in crackle glaze, chestnut design.

DECORATED BY SARAH E. GANNETT.

239 1 Plate in crackle glaze, duck design.

Vases in colored glazes, a few of which were thrown by Benj. Williamson; most were thrown and all the glazing done by Hugh C. Robertson.

EXHIBITED BY MISS PEASLEY—309 Huron Street.

240 1 Vase, earthenware, design of fish and crustaceans. Executed by Masters Bros., London.

EXHIBITED BY MRS. F. A. DELANO—1933 Indiana Avenue.

241 1 Vase, Favrile glass, design of purple clematis, white morning glories and green leaves, cut in relief on clear glass body. Louis Tiffany.
242 1 Vase, Nancy glass, showing design of nettles and leaves. Damm.
243 1 Vase, Nancy glass, green with gold thistles in relief.

Work of the (Atlan) Ceramic Art Club during a short preparatory course of study of the best styles of decorated pottery and porcelain, under Mrs. Koehler.

249 1 Low dish; old China. Mrs. J. E. Zenblin.
250 1 Jewel box; Persian. Mrs. J. E. Zenblin.
251 1 Plaque; old Chinese. Mrs. F. M. Steele.
252 1 Lustre Plaque; Moorish. Miss Eva E. Adams.
253 1 Salad dish; old Chinese. Miss Grace Peck; $12.00.
254 1 Cup and saucer; Russian. Miss Grace Peck.
255 1 Plaque; Japanese. Mrs. L. E. Frazee.
256 1 Plaque; Persian. Miss L. E. Cole; $8.00.
257 1 Low dish; old China. Miss L. E. Cole; $7.00.
258 1 Plaque; old China. Mrs. S. L. Humphrey.
259 1 Rose jar; Persian. Mrs. S. L. Humphrey.
260 1 Low dish; India Persian. Miss Mabel C. Dibble; $10.00.
261 1 Small water pot; Satsuma. Miss Helen M. Topping.
262 1 Night lamp; Japanese. Miss Florence Miner.
263 1 Small Water Pot; Persian. Miss Florence Miner.
264 1 Chocolate pot; old Chinese. Miss Mary A. Phillips; $25.00.
265 1 Guiger jar; old Chinese. Mrs. F. M. Sessions.
266 1 Cup and saucer; old Chinese. Miss Marguerite Yoeman.
267 1 Pitcher; old Chinese. Mrs. N. B. Lawson; $6.00.
268 1 Low dish; old Chinese. Mrs. M. McCreery.
269 1 Rose jar; Indian. Miss Mabel C. Dibble.
270 1 Bowl; Indian. Miss Helen M. Topping; $15.00.

EXHIBITED BY MRS. LYDIA AVERY COONLEY-WARD—625 Division Street.

Designed by T. S. Ashbee, Essex House, London.
271 1 Brooch; Chrysophrase, set in copper.
272 1 Brooch; opal, set in copper and silver.
273 1 Napkin ring; amethyst, set in silver.
274 1 Covered dish.
275 1 Card receiver, with handles.

DESIGNED AND EXECUTED BY MADELENE YALE WYNNE—No. 9 Ritchie Place, Chicago.

276 1 Copper tray, etched. Exhibited by Mrs. Coonley Ward.
277 1 Silver and enamel pin, pendants; $25.00.
278 1 Silver serpent pin, with enameled pendants; $25.00.
279 1 Copper and enamel hair-pin, pendant; $15.00.
280 1 Silver and enamel Gypsy pin, pendant; $12.00.
281 1 Silver and enamel bar-pin; $12.00.
282 1 Silver hair-pin; $10.00.
283 1 Copper and enamel pin; $14.00.
284 1 Copper and enamel pin; $25.00.
285 1 Silver and copper hair-pin; $10.00.
286 1 Silver dragon hair-pin; $12.00.

287 1 Copper dragon pin.
288 1 Silver and enamel teaspoon; $6.00.
289 1 Silver ladle; $15.00.
290 1 Copper sconce; "Spirit of the Flame;" $15.00.
291 1 Brass sconce; $15.00.
292 1 Copper desk candlestick; $6.00.
293 1 Brass bowl, with handles, etched; $20.00.
294 1 Brass bowl, etched; $20.00.
295 1 Copper and enamel hair-pin; $15.00.
296 1 Copper bowl. (Sold.)
297 1 Large brass plaque, exhibited by Mrs. Taylor.

DESIGNED BY ELEANOR E. KLAPP—58 Bellevue Place.

298 1 Brooch; Oriental topaz in Roman gold oak leaf setting.
299 1 Brooch; large spray set in silver stones, almadines and peridots.
300 1 Bracelet of green obsidian, set in gold; $30.00.
301 1 Buckle; silver, with old Dresden medallion; $12.00.
302 1 Buckle; silver, with green obsidians; $13.00.
303 1 Ring; opal, in gold laurel leaf setting; $18.00.
304 1 Ring; silver, with Australian tiger eyes; $8.00.
305 1 Ring; gold, with turquoise; $12.00.
306 1 Brooch; wide, of Siberian amethyst, set in silver; $25.00.
307 1 Brooch; circle of Brazilian topaz, set in Roman gold; $28.00.
308 1 Spray of green obsidians, set in gold; $28.00.
309 1 Brooch; Baroque pearls, set in gold; $20.00.
310 1 Brooch; Brazilian topaz, set in gold; $18.00.
311 1 Brooch; Sinolsy topaz, set in gold; $12.00.
312 1 Brooch; Brazilian amethyst, Etruscan setting; $40.00.
313 1 Brooch; aqua marine, set with rose diamonds, in platina; $90.00.
314 1 Ring; Baroque pearl, in gold (Cherub heads).
315 1 Bonnet pin; amethyst and crystals; $9.00.
316 1 Bonnet pin; topaz and crystals; $9.00.
317 1 Bonnet pin; peridot and crystals; $9.00.
318 1 Bonnet pin; almadine and crystals; $9.00.
319 1 Hat pin; topaz and crystals; $9.00.
320 1 Veil pin; amethysts in gold; $6.00.

DESIGNED BY ELAINE HUSSEY—603 Division Street.

321 2 Antique gold buckles, set with semi-precious stone; $10.00.
322 1 Clasp, in green bronze, set with opaque green stones; duplicate; $25.00.
323 1 Book-cover, in calf; ornamented with a design of grape vine burnt in, and illustrated; corners decorated with carved disks of bronze, set with cabochous of pink coral; $10.00.

EXHIBITED BY MISS WAITE—7 Astor Street.

324 1 Russian silver vase.

DESIGNED AND EXECUTED BY JULIAN L. YALE—9 Ritchie Place.

325 1 Silver tankard.
326 1 Silver tankard.
327 1 Silver bowl.
328 1 Silver cream pitcher.
329 1 Silver bowl and handles.
330 1 Silver spoon.
331 1 Silver spoon.
332 1 Silver bowl, with feet.
333 1 Salt spoon.
334 1 Silver and gold salt spoon.
335 1 Silver measure.

DESIGNED AND EXECUTED BY HOMER & ISADORE TAYLOR—Kenilworth, Ill.

336 1 Copper nut bowl and ladle; $25.00.
337 1 Copper box; $30.00.
338 1 Copper bowl; border inside; $12.00.
339 1 Copper bowl; with handle; $10.00.
340 1 Copper bowl; double bottom (not for sale).
341 1 Copper bowl; deep yellow; $15.00.
342 1 Copper bowl; with clover ornament; $12.00.

DESIGNED BY C. M. READE—849 Marshall Field Building.

343 1 Silver belt set, with jewels.
344 1 Design for belt.
345 1 Design for belt.
Designs for pins and buckles.
Designs for book plates.

EXHIBITED BY MISS WAITE—7 Astor Street.

346 1 Silver belt, designed for and exhibited by Ella R. Waite.

DESIGNED AND EXECUTED BY CHARLES H. BARR—Greenwich, Rhode Island.

347 1 Mardarin tea caddy; copper.
Removable inner tube lid tea scoop and strainers, silver plated; $4.00.
349 1 Caldino; copper, packs together for traveling; $4.00.
350 1 Bedroom candlestick (oxidized brass); $5.00.
351 1 Etruscan spoon for olives; sterling; $5.00.

EXHIBITED BY MISS WALD, Nurses' Settlement—265 Henry Street, N. Y.

352 8 Single candlesticks; brass.
353 2 Chanucah lights; brass.
354 1 Skewer; silver.
355 1 Candle snuffer; brass.
356 1 Tea kettle; copper.
357 1 Small milk pitcher; copper.
358 1 Drip bowl; copper.
359 1 Preserve kettle; brass.
360 1 Large round tray; brass.

361 1 Small round tray; brass.
362 1 Tall copper cup; $2.00.
363 1 Mortar and pestle; brass; $3.00.
364 1 Samavar; with long tray, round at one end, and one drip bowl; $17.00.

EXHIBITED BY MISS ADDAMS—Hull-House, 335 Halsted Street.

365 1 Bronze cup; welded handle, dolphin decoration. T. L. Ashbee.
366 1 Copper kettle; recently retired after continuous service for eighty years.
367 1 Copper pitcher. Bought from Russian emigrants.
368 1 Copper vessel. Bought from Russian emigrants.
369 1 Brass pan.
370 1 Copper Russian jardiniere.
371 1 Ceremonial cup.

EXHIBITED BY MISS BROCKWAY—335 S. Halsted Street.

372 1 Brass coffee pot.

EXHIBITED BY MISS GERTRUDE HOWE—387 E. Forty-fifth Street.

373 1 Samaver tray and bowl; brass.

EXHIBITED BY MISS MARY R. SMITH—19 Welton Place.

374 1 Brass basin.
375 1 Brass basin.

EXHIBITED BY MRS. ERNEST CARROLL MOORE—Hull-House.

376 1 Brass pot.

EXHIBITED BY MISS CORA FREER—Tree Studio Building.

377 1 Coffee pot; copper.
378 1 Tea kettle, with stand; copper.
379 1 Tea kettle, with stand and lamp.
380 1 Holland milk can.

EXHIBITED BY PAULINE DOHN—Tree Studio Building.

381 1 Pewter beaker; Dutch; in common service.
382 1 Pewter pitcher; Dutch.
383 1 Pewter cream jug.
384 1 Pewter sugar bowl.
385 1 Green pottery cullender; Brittany
386 1 Green pottery bowl; Brittany.
387 1 Brass tankard.

EXHIBITED BY WINSLOW BROS. COMPANY—Carroll Avenue, Adams and Fulton Streets.

388 1 Hammond leaf and bronze bell.

DESIGNED BY MRS. EDITH SHERIDAN—Marshall Field Building.

389 1 Brass sconce; exhibited by Mrs. Higginson.

DESIGNED AND EXECUTED BY MARY E. BULKELEY—Hillside, St. Louis County, Missouri.

390 1 Portfolio of white calf; beaten and illuminated linings of green watered poplin, laced in; $20.00.
391 1 Leather belt. Exhibited by Miss Mary Bulkley Kohlsaat.

DESIGNED AND EXECUTED BY MISS NORDOFF—39 Washington Square, New York.

392 Engraving portfolio; peacock pattern, gold background; $50.00.

HERMAN DUDLEY MURPHY—Trinity Court, Boston, Mass.

Color prints and dry point etchings and monotypes, designed and reprinted by Horace Dudley Murphy.

393 A doorway in Venice; $20.00.
394 A Woodway in Venice; $15.00.
395 The lady with the shell; $15.00.
396 The Sainte; $15.00.
397 Solitude; $15.00.
398 Storks; from the Japanese; $15.00.
399 Boats; $15.00.
400 Rotterdam; $20.00.
401 A Dutch fishing boat; $15.00.
402 A Dutch fishing boat; $15.00.
403 A road in Holland; $25.00.
404 The Singer; $20.00.

CAROLINE BOWLES MURPHY—Winchester, Mass.

Designs for mural panels.

405 The white rose; $50.00.
406 The toilette; $50.00.
407 The Angel of the tomb; $150.00.
408 The clouds; $50.00.
Frames in burnished bronze, by H. Murphy.

DESIGNED AND EXECUTED BY FRANK HAZENPLUG—1045 North Clark Street, Chicago, Ill.

410 Cushion cover; applique work; $50.00.
411 Wall hanging (a portion); applique work and stencil.
412 Folding screen; stenciled denim panels; exhibited by C. L. Williams, River Forest; $40.00.
413 Folding screen; painted panels; title, "Alice in Wonderland." Exhibited by H. S. Stone, Chicago.

EXECUTED BY AMALIE HANNIG—Division Street and La Salle Avenue, Chicago.

414 1 Table scarf; Persian design, in yellow.
415 Tea-cloth, in yellow.
416 Sofa pillow, in green and white. Executed by a pupil of the Hull-House, German Needle Work class; $25.00.

EXHIBITED BY MRS. F. A. DELANO—1933 Indiana Avenue, Chicago.

417 Screen, with tapestry. Design of white lilies and Acanthus leaves. Executed by William Morris.

EXECUTED BY MISS ELIZABETH DAY-McCORMICK—124 Rush Street, Chicago.

418 Piece of embroidery, with Portuguese stitch.
419 Pillow cover.
420 Portierre.

DESIGNED AND EXECUTED BY THE DEERFIELD SOCIETY, of Blue and White Needlework—Deerfield, Mass.

The Deerfield Society is an effort to revive the linen embroideries of the last century, which, in the hands of the New England women, reached a stage of development that may be considered unique, and which is no longer practiced, being well-nigh forgotten or overlooked. It would appear to have flourished all through the eighteenth century, and reached its high water mark just before the Revolution, after which it was gradually superceded by imitations and copies of foreign—chiefly French—embroideries. The Deerfield Society aims to reproduce this colonial needlework from designs that have been preserved as family relics, adapting them to modern uses. For this purpose a particular effort has been made to get the old dyes, and the Society now produces all the indigo blues and fustie greens used in its embroideries. All the pieces sent out by the Society bear its signature—a flax wheel, enclosing the letter D.

421 Knitting-pocket; exact reproduction of pocket dated 1760; $12.00.
422 2 Round Mats; design found on border of bed-spread dated 1768; $5.00 each.
423 Center-piece; design derived from bed-valance, worked by Keturah Baldwin (Dorset, Vt.), dated about 1760; $25.00.

EXECUTED BY MME. P. CARUSA—Hull-House, Chicago.

424 Lace spread; foundation and lace made by Mme. P. Carusa.
425 Thread that the spread was made with.
426 Table-cover, in blue and green design; derived from the work of Mrs. Sarah Snell, dated 1770; $10.00.
427 Door curtain; design derived from bed-spread worked by Mrs. Sarah Snell (descendant in the fifth generation from John Alden, and great-grandmother of William Cullen Bryant), of East Bridgewater, Mass., 1770, on hand-woven linen; $500.00.
428 Gray sideboard cover; design from woven spread, dated about 1800; $25.00.
429 White bureau cover; design from bed-spread, dated about 1725; $15.00.

EXHIBITED BY MRS. C. R. CRANE—2559 Michigan Avenue, Chicago.

430 Bed-spread; blue and white, peasant embroidery.
431 Bed-spread; pink and white, peasant embroidery.
432 Table-cover (large); peasant embroidery.
433 Table-cover (small); peasant embroidery.
434 1 Florentine strip.
435 1 Lace embroidery scarf.
436 1 Blue and white silk scarf.
437 1 Small blue strip.
438 1 Red embroidered bag.

EXHIBITED BY ALICE E. NEALE—Venetian Building, Chicago.

439 Dorris tapestry. Designed by Miss Wood; price, $1.00.
440 Marlboro' Damask; manufactured by Richardson, London; per yard, $12.00.
441 Green and gold silk; magnolia design. Designed by Alice E. Neale; per yard, $8.00.

WOVEN BY MISS CAROLINE KIRKLAND—161 Rush Street.

442 Woven Swedish sampler.

DESIGNED AND EXECUTED BY EMILY DU BOIS—Studio Building, corner State and Ohio Streets.

443 Bent iron sconce; coat-of-arms, decorations; exhibited by Miss Anderson.
444 Table scarf; executed on Irish linen, design taken from old Celtic Bible; exhibited by Miss Du Bois. Designed and executed by Miss Butternut; $35.00.
445 Table cloth, design from old Celtic Bible; exhibited by Miss Du Bois. Designed and executed by Miss Butternutt; $15.00.

EXHIBITED BY TIFFANY ENAMELED BRICK COMPANY—Marquette Building, Chicago, Ill.

447 Enameled tiles for fireplace and walls. Designed and executed by the Tiffany Enameled Brick Company.

DESIGNED AND EXECUTED BY WILLIAM MORRIS.

448 St. James' damask. Exhibited by Marshall Field & Co.
449 Blue Woolen; lattice design. Exhibited by Chicago Carpet Company.
450 1 Piece of silk. Exhibited by Mrs. Horace Waite.

EXHIBITED BY MRS. SHERIDAN—Marshall Field Building, Chicago. Designed and worked by Florence Dickenson.

451 Table-cover. Oriental-modern. (For sale.)
452 Table-cover. Oriental-modern. (For sale.)
453 Linen pieces; original. (For sale.)
454 Linen piece; original. (For sale.)
455 Linen pieces; original. (For sale.)

Embroidery executed by pupils at Hull-House, under the supervision of Miss Elizabeth Day McCormick.

EXECUTED BY MRS. SAMUEL WALKER—105 Pine Street, Chicago.

460 Old Munich chair.
461 Old Munich chair.
462 Old Munich chair.
463 Chippendale chair, with arms.
464 High-backed old English chair.
465 Desk chair; old tapestry seat.
466 Hall table.
467 Brass candlestick; Dutch.
468 Old English table.
469 Piece of German embroidery.
470 Old Welsh driver.
471 1 Kitchen chair; stained in accordance wtih suggestions of Mrs. Augusta Higginson; furnished by Colby & Son.

BOUND BY ARTHUR NELSON POPE—Geneva, Illinois.

472 Studies in forwarding.
473 "The Bibilot;" Vol. 1; in blue half-morocco.
474 "The Bibilot;" Vol. 2; in blue half-morocco.
475 "The Growth of Love." Bridges; half-morocco.
476 "Little Journeys." Hubbard, Vol. 2; in red half-morroco.
477 "L'Abbe Constantine." Halevy; full morocco sides and border, tooled in blind.

BOUND BY ELLA RAYMOND WAITE—7 Astor Street.

478 "Binding of Books," by Horne; in olive morocco, tooled with conventional patterns. Bound after three months' study.

BOUND BY MARY E. BULKELEY—Hillside, St. Louis County, Mo.

479 "The Blessed Damosel;" crushed blue Levant, inlaid with "white rose and seven stars," the inlay beaten; tooled doublure, with yellow poplin panels. Perfected copy; $25.00.
480 "Christmas Verse;" flexible binding of brown cow-skin, beaten with design of holly and mistletoe, sewn on green morocco bands; brown silk linings and green morocco joints; $20.00.
481 "Cupid and Psyche;" cream morocco, inlaid with border of butterflies, in brown and green inlays, tooled; silk linings; $15.00.
482 "Greek Odes;" white calf, beaten with Greek palmette design in panel.
483 "An Italian Garden."

BOUND BY EVELYN HUNTER NORDHOFF—39 Washington Square, New York.

484 "Pilgrim's Progress;" whole binding tan, beaten calf, green joints, silk end papers, tan and green ties; $75.00.
485 "Youe Noquehis Poems;" half binding.
486 Japanese deer skin rack; Japanese paper sides and end paper; $10.00.

487 "A Modern Rosalind;" by Carpenter; bound in beaten tan leather, laced down the sides over red satin, red satin end papers.

488 "Imitation of Christ;" white beaten calf back, gold over rose silk end papers; leather joints.

489 "My Japanese Wife;" whole binding, Japanese painted; deer-skin, leather joints, silk end papers; $20.00.

490 "The Japanese Bride." Naomi Tamura; whole binding in cloth of gold; $15.00.

491 "Painters of the Renaissance Berenan;" whole binding red morocco, inlaid with interlaced pattern in white calf, covered with rose-varnished gold; decorated edges; leather joints, cloth of gold end papers.

492 "American Charceal." J. F. Allen, with etched plates by E. H. Nordhoff; white beaten calf covers, bound together by silver rings; green silk end papers.

493 "Six Cups of Chocolate." Edith B. Matthews; loose cover of beaten calf, silk ties, pink flowered silk lining; $5.00.

EXHIBITED BY W. IRVING WAY—Caxton Club, Art Institute.

494 "Old World Idylls." Austin Dobson. Bound by Riviere & Son.

EXHIBITED BY MR. ROBERT HAMILL—2126 Prairie Avenue.

495 "Dante." Bound by Petit.

EXHIBITED BY MR. CHAUNCEY WILLIAMS.

496 1 Book. Bound by Cobden-Sanderson.

497 1 Book. Bound by Doves Bindery.

498 1 Book.

EXHIBITED BY MISS ADDAMS—Hull-House.

Four numbers of the "Evergreen," published by Patrick Geddes and Colleagues, Edinburgh.

499 "Spring."

500 "Summer."

501 "Autumn."

502 "Winter."

EXHIBITED BY RINGER & CO.

503 "La Reliure Francaise;" one volume; full blue Levant, extra gilt panel side; inside rolled border; inlaid olive calf, gilt line center. Designed and finished by William H. Crafts, who served an apprenticeship under the late William Mathews. Bound by Ringer & Co.; two volumes, $60.00.

EXHIBITED BY JOHN H. WRENN—Caxton Club, Art Institute.

504 "Story of Remini;" Leigh Hunt. Bound by Ruban.

505 "Poems;" Bret Harte. Bound by Ruban.

EXHIBITED BY GEORGE HIGGINSON, JR.—Winnetka, Ill.

506 "King Florus and the Fair Jehane." Printed (William Morris) at the Kelmscott Press, London, 1893. Bound by Doves Bindery.

507 "The Tale of the Emperor Constans and of Over Sea." Printed (William Morris) at the Kelmscott Press, London, 1894. Bound by Zahensdorf.

508 "Gothic Architecture." Printed (William Morris) at the Kelmscott Press, London, 1893. Bound by De Coverly.

509 "Of the Friendship of Amis and Amile." Printed (William Morris) at the Kelmscott Press, London, 1894. Bound by Riviere & Son.

EXHIBITED BY MARTHA FOOTE CROW AND HARRIET C. BRAINARD—2970 Groveland Avenue, Chicago, Ill.

Two specimens of printing from the Wind-Tryst Press, of Chicago.

510 "Sonnets;" by the pupils of Hyde Park High School.

511 "The Lady of Life;" Martha Foote Crow.

EXHIBITED BY MICHAEL M. STRAUS—549 Dearborn Avenue, Chicago, Ill.

512 "Seneca;" Rome, 1475. Pannartz.

513 "Aristotle;" Venice, 1481. Phillip.

514 "Aulus Gelius;" Venice, 1496. I. Detrid

515 "V. Flaccus;" Venice, 1523. Aldus.

516 "Ortographia;" Venice, 1561. Aldus.

517 "Pliny;" 1640. Elzevir.

518 "Tolomes;" Venice, 1547. Giolito.

EXHIBITED BY ROBERT W. HAMILL—2126 Prairie Avenue, Chicago, Ill.

519 "Pietro Bembo;" Venice, 1504. Aldus.

520 "Satires of Juvenile and Flaccus;" Amsterdam, 1671. Elzevier.

EXHIBITED BY MRS. H. M. WILMARTH—Auditorium Annex.

521 "The Romance off Syr Percyvelle of Gales;" overseen by F. S. Ellis, after the edition printed by J. O. Hallowell, from the MS., in the library of Lincoln Cathedral; finished on the 16th day of February, 1895. Printed by William Morris, at the Kelmscott Press.

522 Two trial pages of the projected edition of Lord Berner's translation of "Froissart," printed in September, 1897, to preserve the design made for the work of William Morris at Kelmscott Press. The death of William Morris caused the project to be abandoned.

523 "Works of Geoffrey Chaucer," edited by F. S. Ellis; ornamented with pictures designed by Edward Burns-Jones, and engraved on wood by W. H. Hooper; printed at the Kelmscott Press.

524 "The Water of the Wondrous Isles;" written by William Morris, at the Kelmscott Press; finished the first day of April, 1897. The borders and ornaments were designed entirely by William Morris, except the initials "Wilan" and "Empty," which were completed from his unfinished designs by R. Calterlon-Smith.

EXHIBITED BY MR. IRVING WAY—Caxton Club, Art Institute.

525 "The Poems of John Keats;" title page border and initials by William Morris, color decorations by Mrs. W. Irving Way; Kelmscott Press, Printer.

526 "Hand and Soul." Dante Gabriel. Rosette title-page border and initials by William Morris; Kelmscott Press, Printer.

527 "Gothic Architecture." A lecture for the Arts and Crafts Society, by William Morris; initials by William Morris. Printed during the "Arts and Crafts" exhibition in London, 1893; Kelmscott Press, Printer.

528 "Sonnets from the Portuguese; " Mrs. Browning.

529 "Copeland and Day." With B. G. Goodlines' border and initial designs, done in color by Mrs. Way.

530 "Florence Bardsley's Story." Field. With portraits, initials and ornaments done in color by Mrs. Way.

531 "Garland of Rachel." A collection of madrigals by Andrew Long, and divers kindly hands. Composition by Prof. Henry Daniel, of Oxford, done by hand and pressed by hand; with initials by Mrs. Daniel, and ornamented by Alfred Parsons.

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532 1 Purple bowl.
533 1 Shell shape bowl.
534 1 Green and pink bowl.
535 1 Large sunset colored bowl.
536 1 Small sunset colored bowl.
537 1 Mottled bowl.
538 1 Small bowl.
539 1 Candle shade.

540 Spiritual Poems. John Grey. Vale Press. With ornaments by Charles Ricketts, Engraved on the wood.



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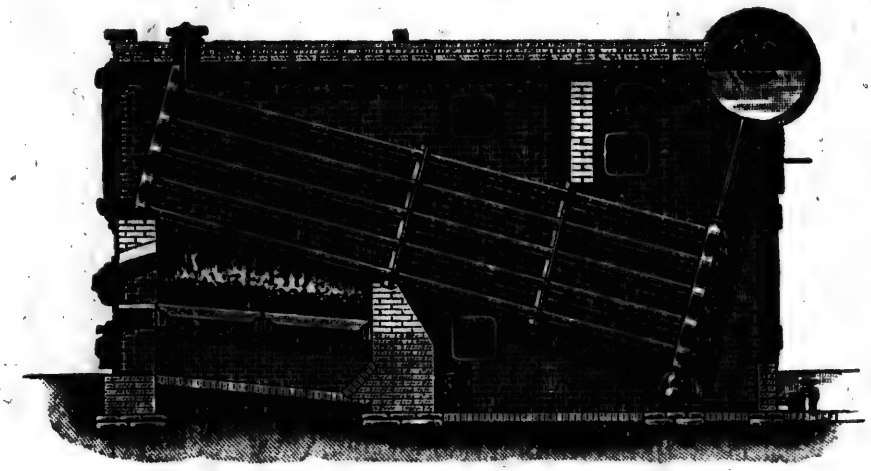
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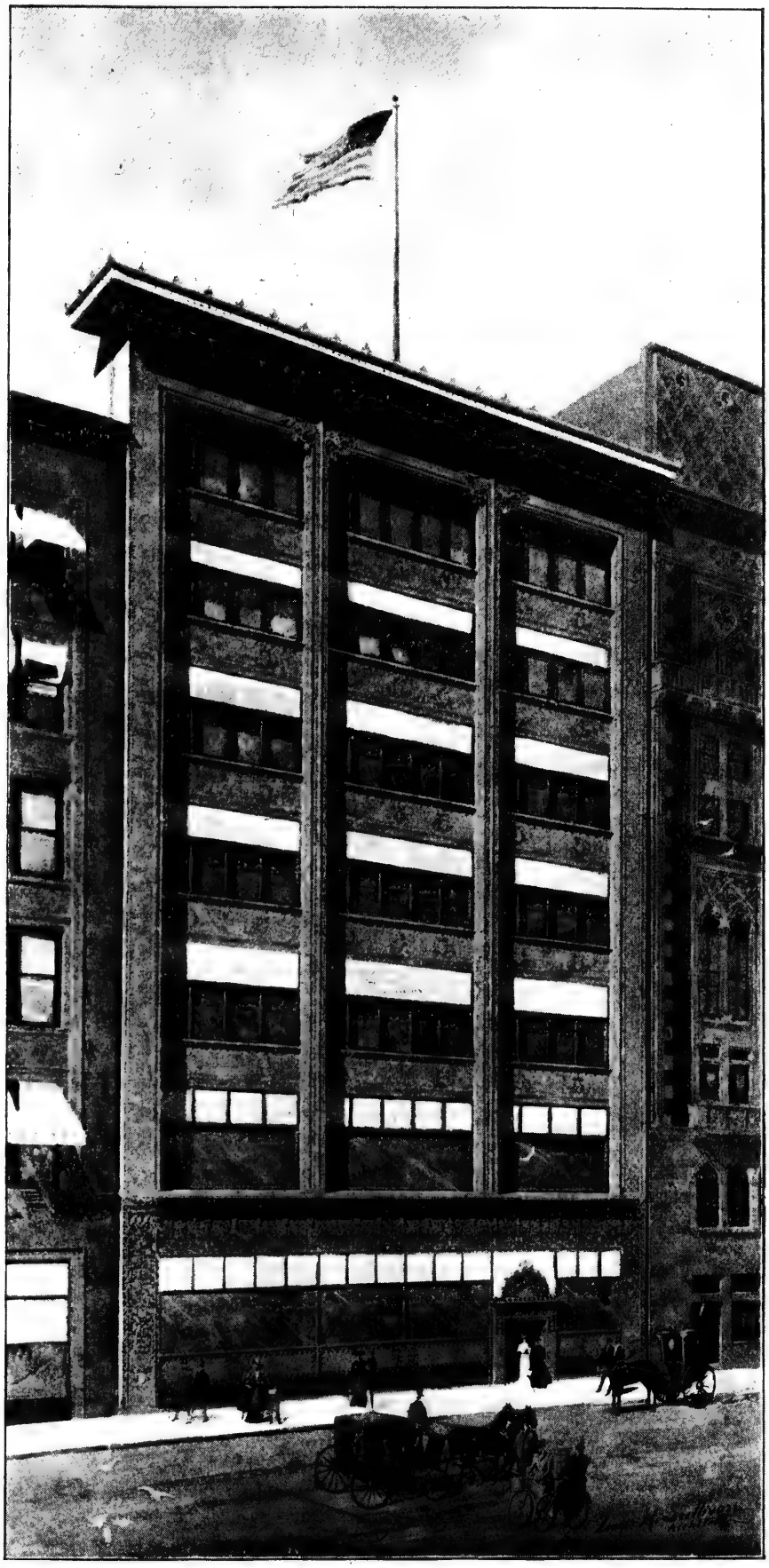
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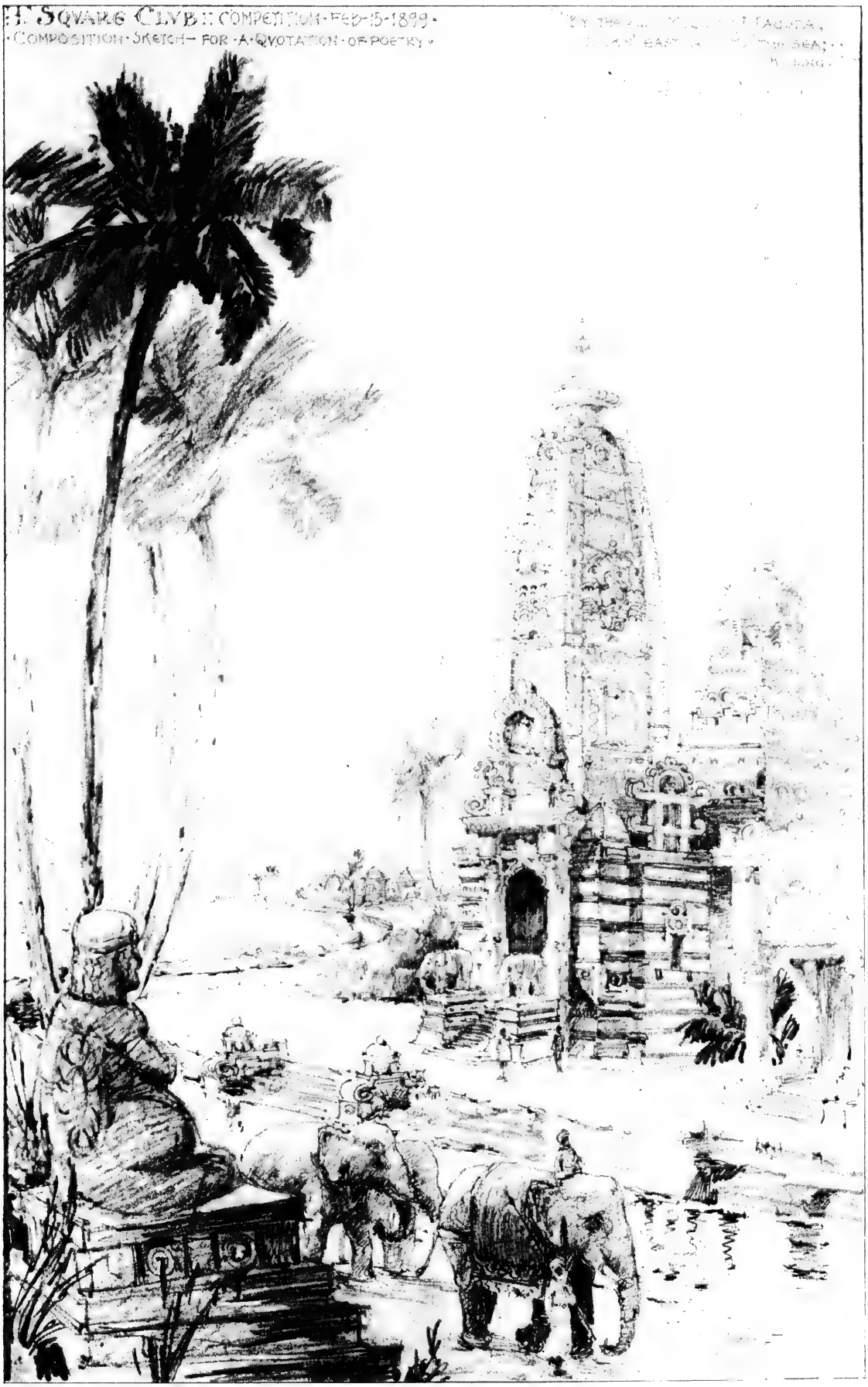
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To Our Friends.

IN this age of rapid progress and ceaseless activity in the industrial and mechanical arts, the fine arts are too often a secondary consideration, or sometimes none at all, in our public and private work. It is encouraging, however, to note the improvement in this respect during the last few years. Not only are the artists and artisans attaining a higher standard, but the general public has acquired, more or less, a better understanding of art and works of art—a fact which makes itself felt for good in the busy life of our city.

The credit for accomplishing thus much is due mostly to the Art Institute, where the works of all branches of art can be seen and studied, either from the permanent exhibits of ancient and modern works or from the temporary exhibitions of individuals and clubs.

One of the most interesting and instructive of the latter exhibitions is the one held by the Chicago Architectural Club.

The last twenty-five years of this century have witnessed in this country a constantly increasing effort by the Architects to elevate the standard of the profession, and evolve an architecture adapted to our modes of living and our new materials. A great stimulus to work in the right direction are the yearly exhibitions of the architectural clubs in the large cities. Through the efforts of individuals they try to procure as many exhibits from other cities as they can. Unfortunately, the dates of the different exhibitions often conflict, and there exists no understanding as to the mutual sharing of the individual advantages. Our Club expresses the hope that all the principal clubs of the country will coöperate in a satisfactory arrangement of dates and interchange of exhibits. In this way they will be brought into closer relation to one another, and by an exchange of ideas their work will be greatly benefited; an "unaffected school of modern architecture in America" will change more and more from a mere vision to a reality.

The day is not far distant when the architectural clubs will be a potent factor in the life of our cities. By their educational influence and through their agency public opinion will be brought to bear upon the municipal governments in regard to giving a truly monumental character to public buildings, beautifying the cities in other respects and rendering them thoroughly healthful.

The Club feels confident that a coöperation as above suggested may be brought about from the fact that its efforts to get out-of-town exhibits this

year have been crowned with unprecedented success. Clubs, as well as individuals, have responded willingly and generously to the requests for drawings.

The Exhibition, as it is spread over the five galleries, presents a complex picture. Drawings of buildings, finished or in course of erection, as well as of imaginary projects, decorative and picturesque subjects, are the main features. The Allied Arts are represented by works of sculpture, mural decorations and stained glass, metal work and articles which make up the interior furnishings of buildings.

Though the collection be a complex one, the visitor will feel that the different elements of architecture and the allied arts are brought closer together and that the benefits derived therefrom will make themselves felt in the work of the different branches. This is one of the chief aims of the Chicago Architectural Club. Its membership includes, besides architects and draughtsmen, artists, mechanics and some of the representative men of firms dealing in building materials.

The work of the Club is divided into lectures on various subjects, class work and competitions. Its social life aims to bring the members into closer contact with one another. The fact that its rooms are in the Art Institute is in itself a stimulus for the club life. Away from the cares of business life, our members can receive encouragement and new inspirations from their surroundings.

But we will leave the visitor to his own musings, and hope, though he may find things to criticise, he will understand the spirit which prompted the exhibition and the zeal and energy which have been put in the work, and will carry away with him into the busy world new ideas on Architecture and new confidence in those men who consider Architecture a fine art and try to express it in the hovel as well as in the palace.

The Club wishes to express its hearty thanks to all exhibitors for their cordial and courteous support, to the officers of the Art Institute and to all those who have assisted in the work of the exhibition, thereby contributing to its success.

THE EXHIBITION COMMITTEE.

H. V. VON HOLST, *Secretary.*

Modern Architecture.

Read before the Chicago Architectural Club.

THE term modern architecture may be variously applied. For the purpose of this paper I wish to limit it to its strictest meaning. When we speak of modern painting we refer to method rather than to time; it is in this sense that I desire to put the subject before you. That we may arrive at our position today it will be necessary to review the history of architecture in so far as other nations have had, at their time, a modern architecture.

Primitive man constructed for himself a shelter to in part shield him from the element which, in his climate, was his especial discomfort, or to protect him from his especial danger. The materials were such as, with his limited power, he could best and most easily put together. As he possessed more knowledge, as he became more coöperative, with his added force, he used stronger materials. He passed easily from the pliant reed to the sturdy forest tree — from the mud hut to the stone fortress. This material he found in nature; this material he used, naturally, as he found it. As his mind developed, he called to his aid science, which is knowledge. This he applied to his construction; with the aid of machines he moved larger masses and constructed stronger edifices. There were no limitations, except the limits of his knowledge and power.

This simple growth went on — the art following the development of the people, logical in the use of its materials, and conforming to the wants of man, growing in strength and beauty as the race gained power — as different in one race as its climate or needs differed from another's. This law controlled until the fifteenth century.

Let us return to primitive man and follow the decoration he applied to this construction. As he developed more fully, as he acquired more easily the necessities and comforts of life, he had more leisure for the ornamentation of his shelter. Actuated by the inborn love of beauty, stirred up by the desire to show his position among his fellows, stimulated by his ambition to outdo his neighbors, this ornamentation increased, in quality first and quantity second, until he arrived at what we call his best period. It is that period which produced the highest in art, the grandest in literature, the most just laws and the greatest physical condition of the race. From this point the ornament increased in quantity and decreased in quality as the race became more ostentatious — as it sought new or novel effects; weaker in blood as it

forsook the laws of nature, which, by observing, it had built itself up, until, corrupt and degenerate, it was swallowed up by a race of later development.

What was this ornament? In general, one may say of any ancient race: Bring me what it loved, and I will construct for you its ornament. The peaceful agricultural race took its ornament from the field and the domestic animals. The race that lived by hunting took its ornament from the native fauna and the animals used in the chase; the warlike, from its victories; the religious, from its gods. In each race are all these, in about the ratio of their prominence in the race.

Much time has been spent in trying to discover a chain of ornament to prove that all architecture has been dependent on that gone before. Books have been written to show how the ornament of one nation has been introduced by another. Since everything done has its influence on what follows, there is necessarily something true in this development of one style from another. Certainly it is true of those styles which have been imported, which, although called by other names, are simply continuations of former styles; but in what may be called "vital styles" this influence is very much overestimated.

The fact that an ornament is similar in two countries does not prove that one is copied from another; similar conditions produce similar results. The fact that only such ornament as applied to its conditions was retained in any race if imported, is strong proof that it might as easily have been originated, for it shows the discerning power of the race and the love it had for a logical ornament as well as for a logical construction. For the purposes of our line of thought it matters not how this ornament was obtained. The fact remains that the ornament used was an ornament which appealed to those who viewed it—that it was vital, in the life, and of the life, of the people; it was the conventionalization of what they saw and loved in their daily life, or what touched them deeply in their history or religion.

If we look into the ornament of any of the great vital styles, this truth is forced upon us.

The Egyptian's tomb was his religion; on it he recorded his life—portraits of himself and family, representations of his gods, scenes in his life and home, his domestic animals, his horses and chariot. In the purely decorative portions he used his native flowers, notably the lotus, his national owe r—the flower with which he approached his gods and with which he crowned himself at his feasts.

Architecture was the only art considered worthy of the upper class; for this reason there was no sculpture, as we use the term. It was all subservient to architecture, and adorned it. That the architectural scheme might not be destroyed, the sculpture was deeply conventionalized; realism

being thus eliminated, feeling or the essence of the subject sculptured was developed to a wonderful degree, and the Egyptian has left to us the finest examples of the idealization of animal forms that any age has produced.

The Persian, through his love for the chase, adorned his architecture with hunting scenes and the native wild flowers. That the sculptor knew well his subject, there can be no doubt. The majesty of the lion and the swiftness of the greyhound are drawn with equal power and truth to nature, the conventionalization eliminating all except that quality which was the dominant one. Of the flora, we find principally the rose and the lotus. Persia is the land of roses — nowhere else do they attain such glorious perfection. The lotus was native to the soil and held in religious veneration.

If we accept the position that architecture and architectural forms passed from Egypt to Persia and Greece, it is interesting to note that the lotus, which the Persian knew and admired, continued to hold a prominent place ; while in Greece, where it was not, except in one inferior variety, it was soon lost as a flower, though it may have exerted a strong influence in determining some of the architectural forms.

The Greeks were a race peculiar, in that they were in a sense without a native land. They lived in the acts of their ancestors, and wherever they settled, even after many generations, were more loyal to their ancient heroes than to the land of their birth. Their Bible was the Iliad and Odyssey. In their early ornament, the greater part is the representation of scenes in the lives of their deified heroes. In most cases the sculptured ornament refers directly to the purposes of the building. In the purely decorative portions we find the native plants, especially the palm which grew in the neighborhood. It is found throughout their architecture, and used much the same as the Egyptians used the lotus. Although the palm has religious and historical interest for the Greeks, it is not safe to say that it was used on this account alone, for we find other plants almost, if not quite, as common, such as the honeysuckle and acanthus, which appear to have had little signification.

The essential property of the Greek ornament is its national and contemporaneous character. Everything was in artistic keeping with the life and dress of the people who stood about it. There was no attempt to resort to novelty by depicting the animals or dress of other nations. It was the Greek's idea of the "eternal fitness of things" which made his architecture what it is. The ornament is much more realistic than the Egyptian's, principally by reason of the high esteem in which the art was held. Since the sculptor was equal with the architect, his work took equal part with it,

and the building was as much a pedestal on which to place the ornament as the ornament was the adorning of the building.

If we take a long step and consider the Gothic, we will have before us, perhaps, the latest vital style. The Gothic has been traced by the architectural historian directly from the classic. From his point of view, this is doubtless true. But, so rapid and thorough was the eliminating process carried on, that in its best period we find them absolutely dissimilar in form and feeling. The people were a religious race — probably as intensely so as any the world has ever seen. Its pictorial ornament was its religion; its floral decoration was the nature taken from its gardens and fields. Anything capable of decorative form was thought worthy of a place on its most glorious edifices. In many cases the ornament does not appear to have had especial signification, and yet the flower language at that time was so highly developed that exhaustive study might bring out very interesting results. In some cases the application is very marked, as the use of the lily, a flower dedicated to the Virgin, in the lady chapels in the twelfth and thirteenth centuries, and from that time becoming a striking architectural decoration.

An interesting application of our subject is in the use of the palm in Gothic. We find it in very early work in its classical form; not existing in nature in the country. It soon disappeared, and was suddenly revived when the Crusaders returned, bringing large quantities from the Holy Land.

If we study the history of painting and sculpture, we will find this same steady growth, and with architecture we will find them at a standstill in the fifteenth century. This sudden change in the artistic world must have been caused by some great power which had a direct influence on the creators. We will find it at the exact period where we should expect it. That the decline of the art began with the invention of the printing press is no mere coincidence — one is the direct result of the other. A great and sudden impetus was given literature by this acquisition. The great minds of the day pressed into the field. All the great works of antiquity were described and put in concise form. Not content with this, literature proceeded to lay down rules for their imitation. She dictated the colors to be used in painting; she insisted that the sculptor should pose his models thus and so, or copy those things done before; she laid down laws for science and forbade investigation in certain lines; she furnished a set of measurements for architects — not in general, but to the width of a line for every portion of every building.

For three hundred years all progress in the arts was stopped. Painters spent their time copying work better done before, or putting into the eye of man that which had already been done by the ear. Architects, most deluded

of all, reared buildings from descriptions and covered them with decoration, the originals of which in nature they had never seen. Since that time, each young mind, full of a desire to interpret the great truths which have come to him as, in communion with her, he has drunk in the beauties of nature, has been forced to have his senses blunted, his imaginations drowned, his very talents stunted, by a constant repetition of forms he does not understand, the originals of which in nature he has never seen, and which in maturer years he admits to himself are essentially bad. Within this century the other arts have one by one returned to the great mother, nature, for inspiration.

If space permitted, it would be interesting to follow the emancipation of the various arts from the rules and limitations so long accepted; the conflict has been very similar in each, and one will answer as an example. Early in this century the illustrators for comic and other papers, through the necessities of their vocation and through their observations of nature, showed to others something of what might be done with contemporary life. This phase of art was taken up and followed by the "Little Masters," so called, who were men without much training, and had little to lose in the then correct art. These men produced little of value, principally because of their lack of mental vigor and training. Men of ability, until Delacroix, followed the accepted canons of art. Delacroix, the leader of the Romanticists, broke away from the classic school, yet with his followers took his subjects almost entirely from literature.

David, the opponent of Delacroix, backed as he was by a great emperor, did much to delay the progress of the new school, and it was left to Millet and the men of his day to depict the life about them and show what beauty nature holds out to those who love her. Color, however, was not sought out in the same spirit. The artist recognized that in most cases pure local color produced a color scheme crude and unbalanced.

It remained for Manet to discover the subduing and harmonizing effect of atmospheric color. This, in general, was the process of evolution. The names mentioned are given to show the time, rather than the persons, to whom we are indebted, for in all evolution each one striving for truth will produce something to make up the advance. It is no longer necessary for our sculptors and painters to dress our statesmen in Roman togas nor our soldiers in coats of mail to indicate wherein they serve the people. Artists have a more subtle method of transmitting thought.

The true artist receives into his soul a feeling; if he can transmit this feeling to another, his mission has not been in vain. This is the true value of art. Without this carrying power the work is worthless from an artistic

standpoint. It may be true and serve its purpose as history. How this feeling is reproduced we know not, nor shall we know until the laws of hypnotism and other psychical phenomena are understood. We do know that it cannot exist, except it first existed in the artist. No rules are of any avail. In all the arts, except architecture, these things are accepted. In them the artists have passed the debatable ground and are working together in a new and rich field. That the public is awakening, there is no longer doubt. It responds to the thrilling chords of modern music; it crowds our art galleries, it fills our libraries. That "one touch of nature which makes the whole world kin" is fast making it an intelligent, discerning and receptive one.

Let us now take up the parallel of architecture. Architectural literature has led architecture since the fifteenth century. The premises, as we have seen, were not correct, however logically may have been the course followed since; the position now arrived at is beyond comprehension. Go where you will in our country and in every city, you will find men at work cutting holes in the façades of buildings built after the best architectural text-books; so universal is this practice, that more than one-half of the large buildings have undergone this operation and a large proportion of the remainder are tenantless. Year after year architects rear buildings, pointing out their archæological beauties, and science follows close behind with a sledge-hammer and makes a wreck of the archæological part of them. So evident is this that the people now demand and are receiving a logical construction. The architect recognizes the necessity, and clings to ancient construction solely that he may employ ancient ornament. This he distorts out of all proportion in order to form a compromise with a useful construction. Constantly dissatisfied with results, he flits from style to style.

Just now the Renaissance is in vogue, and the Davids of architecture are taking the bright minds from the hotbed of America and shutting them up in the refrigerator of all progress — Italy, a country which never developed a style; a country where each style, being imported, began at its best and rapidly degenerated. Nature, that great storehouse of artistic supply, never furnished nourishment for the Renaissance style; except at the first, where it appears to have taken its inspiration directly from the Greek, it is a book architecture nourished by the dogmas of Vitruvius.

For four hundred years we have choked in our efforts to suck blood from dry bones. How long shall we continue, and what are the influences which hold us from the fat and marrow? Today the evil, especially in America, is the architectural school. The instructors are not architects. The pupils have too much instruction and too little guiding. Their minds are

crammed with a knowledge which will prevent the natural growth of any problem which may confront them. The development of the memory is forced; but the mind, like the source of its supply, the Roman ruin, is left overgrown with acanthus weeds and blocked with egg and dart moldings. Why spend years learning the steps by which the Gothic passed from the Greek, when the essential quality of its art is in the fact that it got rid of the Greek, and not that it retained any of the Greek influence? If we can imagine a medical school where none of the instructors is or ever has been a practicing physician, with the writings of Claudius Galen for a text-book, we will have a just comparison.

The painter no longer paints in the Renaissance or Byzantine style as he did fifty years ago. He paints in his own style, and we now begin to hear of the American style or school, which means simply that he paints as an American sees America, with an American's pride and patriotism. When an American builds as an American sees America, then and not until then will we have an American style.

If we cease to try to express character by the use of different styles, a method which is now universally adopted — a method which is governed by association, the lowest form of expression — if we throw off the yoke of precedent and stop copying the works of other nations and other times, if we form an American style, what will it be? If we judge of our future by the works of those nations who recognize no architectural rules, the new American style is clear. We will never have a great ecclesiastical decoration; the Protestant church is against the use of pictorial symbols. We will never have a great historical style in the sense the Greeks possessed it; we are not hero worshipers. We may not record the acts of ourselves nor our contemporaries as did the Egyptians. First and foremost we are an agricultural people. We love flowers and foliage plants. We inherit a taste for the woods and chase. We are a manufacturing people. We are interested in our history and the sciences. We take comfort in our religion. We may, then, expect a decoration evolved from these subjects in the proportion of their prominence. Owing to our love of novelty and our inventive genius, we will not develop one line, but will use whatever we find in any which contains decorative quality. We will not continue to use in building after building one or two plants, as did the Egyptian or the Persian, but, like the builders in the Gothic period, choose for ourselves those things which best express the character we seek.

We will have a colored architecture, for we, as a nation, love color. We who hold the painter and sculptor in high esteem will evolve an architecture which will give them the opportunities that they so rightly deserve. It is

now impossible for a modern painter to place himself in the spirit of painting what would harmonize with any of the ancient styles of architecture. There are, at present, technical difficulties to overcome. It is necessary, in order to produce the numerous complicated drawings which constitute the plans of a building in the time allotted by our rapid age, not to mention the economy required to prevent financial failure, to observe a system. This condition is not, however, prohibitory to the forming of a new style, for it has been successfully overcome in many large and notable buildings.

If the schools would develop the true designing power of our pupils, and train them in the conventionalizing of natural forms, the step would be an easy one. There is no field of artistic study so open to success as this one, for this architecture is sure to come; it is now well under way. We are now in the transitional period. Modern thought is showing itself here and there on our public buildings. Here and there, in domestic architecture, a frieze, a mantel facing or a stained-glass window is designed and executed in decorative character without the use of precedent, and with nature as the model. On the exterior of the new Congressional Library at Washington are carved, with great truth, typical heads of all the different races. Not only is this of far greater interest than the repetition of so many lion heads, but it is a valuable record in stone of the world's position today. At the entrance and in the rotunda of the Marquette Building, in Chicago, we have excellent examples of this new style. The Auditorium Hotel is filled with frescoes representative of American life. In nearly every building some of the art has forced itself in.

The Columbian Exposition was full of American art in spite of the understanding among the Architects that the work should all be classic. The Court of Honor was full of American ornament. So thoroughly was this ornament conventionalized and ennobled by eliminating all except the highest quality, that it held its place well with the best productions of classic art. Had the Fair been held ten years earlier, two huge lions would have taken the places of the charming statues of Plenty and Industry. Had this feeling been carried throughout, we would have shown to the world that we are independent leaders in art as well as in the sciences. As it is, we have shown a beginning and given a foretaste of what our architecture will be when we again put ourselves on exhibition before the nations of Europe.

GEORGE R. DEAN.

CHICAGO ARCHITECTURAL CLUB.

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HERMAN L. DUHRING.

CALENDAR, 1898-1899.

Sept. 19, 1898. Bohemian Night.

Sept. 28, 1898. Chicago Architectural Club was entertained at the Builders' Club.

Oct. 3, 1898. Annual Meeting and Election of Officers.

Oct. 17, 1898. Smoker — "Terra Cotta as a Building Material." Talks by Messrs. Fritz Wagner and Wm. D. Gates.

Oct. 31, 1898. Bohemian "Halloween."

Nov. 7, 1898. Illustrated Lecture — W. M. R. French, "The Value of a Line." (Ladies' Night.)

Nov. 14, 1898. Smoker — "Plumbing in Buildings," by Paul F. Potter. "Sewage Disposal in Country Residences," by Henry Lord Gay.

Nov. 21, 1898. Lecture — Normand S. Patton, "A Typical Chicago Public School."

Nov. 28, 1898. Bohemian — "Cake Walk."

Dec. 5, 1898. Lecture — Irving K. Pond, "Development of the Modern Apartment Building."

Dec. 12, 1898. Smoker — "The Paint Question," by Gorham B. Coffin. "Varnish, Its Manufacture and Use," by W. S. Potwin.

Dec. 28, 1898. Bohemian — Christmas Celebration.

Jan. 9, 1899. Illustrated Lecture — Dwight Heald Perkins, "A Study of Recent International Expositions."

Jan. 16, 1899. Smoker — "Plastering," by Thomas Jones.

Jan. 23, 1899. Lecture — Louis H. Sullivan, "The Principles of Architectural Design."

Jan. 30, 1899. Bohemian — "A Night in Italy."

Feb. 6, 1899. Illustrated Lecture — Lorado Taft, "A Tramp Through Normandy and Brittany." (Ladies' Night.)

Feb. 13, 1899. Smoker — "Specifications for Permanent and Safe Electrical Construction," by W. H. Merrill.

Feb. 20, 1899. Lecture — "Reminiscences of a Trip Through Holland," by Mr. J. H. Vanderpoel, illustrated by chalk sketches.

Feb. 27, 1899. Drama — "The New Draftsman," written by E. C. Hemmings.

March 6, 1899. Lecture — Frank Lloyd Wright, "The Practical Nature of the Artistic."

March 13, 1899. Smoker—"Heating and Ventilating," by James R. Willett.

March 20, 1899. Illustrated Lecture—John K. Allen, "A Trip Through Norway." (Ladies' Night.)

March 30, 1899. Opening Reception, Twelfth Annual Exhibition.

March 30, 1899, to April 16, 1899. Twelfth Annual Exhibition of the Chicago Architectural Club, at the Art Institute.

April 3, 1899. Lecture.

April 10, 1899. Smoker.

April 17, 1899. Lecture.

April 24, 1899. Bohemian.

May 1, 1899. Lecture.

May 8, 1899. Smoker.

May 15, 1899. Entertainment.

COMPETITIONS.

Fritz Wagner Competition for Terra Cotta Column. Closed Nov. 14, 1898.

1st Prize, $50.00, George R. Dean.

2d Prize, $30.00, Carl Axel Sandblom.

3d Prize, $20.00, Birch Burdette Long.

A Church Window. Closed January 16, 1899.

1st Prize, Samuel H. Levy.

A Schoolhouse Entrance. Closed February 20, 1899.

1st Prize, Carleton Monroe Winslow.

Catalogue Cover for Twelfth Annual Exhibition. Closed March 18, 1899.

1st Prize, William H. Eggebrecht.

2d Prize, George R. Dean.



HERMAN L. DUHRING.

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AMERICAN LUXFER PRISM CO.—370 Fulton Street, Chicago.

1 Luxfer Electro-Glazed Art Glass.
2 Luxfer Electro-Glazed Art Glass.
3 Luxfer Electro-Glazed Art Glass.

AMERICAN TERRA COTTA & CERAMIC CO.—1045 Marquette Building.

4 Terra Cotta Group—"Lioness and Cubs."
5 Large Terra Cotta Vase.

ALMINI CO.—107 Wabash Avenue, Chicago.

6 Interior Decoration. Rendered by Birch Burdette Long.
7 Interior Decoration. Rendered by Birch Burdette Long.

ANDERSON, H. WYNDHAM—39 W. One Hundred and Twenty-fourth St., New York City.

8 Biem Klosterbier. After Painting by Grützner.

ANDREWS, HELEN—9 W. Sixty-fourth Street, New York City.

9 Moorish Ornament.

ARCHITECTURAL DECORATING CO.—249 Wells Street.

10 Specimen of Composition. Capitals and Ornaments.

ARMSTRONG & CO., MAITLAND—61 Washington Square, South.

11 Glass—St. Mark's Church, Baltimore.
12 Memorial Windows at Biltmore, N. C.
12*h* Stained Glass Window—"Visit of Queen of Sheba to Solomon."
13 Café, Hotel Wendel, Pittsfield, Mass.

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14 Mausoleum for E. D. Adams.

BAILY & TRUSCOTT—421 Chestnut Street, Philadelphia, Pa.

15 Sketch of Hall for Residence of Mr. Curtis. Rendered by G. G. Bassett.
16 New Baptist Church. Rendered by Arthur Truscott.

BENSON & BROCKWAY — 55 Broadway, New York.

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18 Trinity Church, Montclair, N. J. Perspective.
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BISSEGGER, J. J. — 328 Chestnut Street, Philadelphia, Pa.

21 T-Square Club Competition. First Mention.
22 T-Square Club Competition. Second Mention. (Sketch from Quotation of Poetry.)

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23 Study for Elevator Enclosure.

BLASHFIELD, EDWIN H. — 58 W. Fifty-seventh Street, New York.

24 Photos for Ceiling Panel Decoration in Library of Geo. W. Childs Drexel.

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25 Luxfer Prism Co. Competition. Second Prize.

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26 Sketch for a Cottage.
27 Study for a Country Club.

BORING & TILTON — 32 Broadway, New York.

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BOYD, DAVID KNICKERBACKER — 1012 Harrison Building, Philadelphia, Pa.

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BRIDGEMAN, F. A.—303 Fifth Avenue, New York.

44 Sketch for Decoration, Swiss Hotel.
45 Decoration—A Greek Dance.

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47 House at Alexandria, Va.

BROWNSCOMBE, JENNIE—11 East Fourteenth Street, New York.

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BUDD, K. C.—154 Carnegie Hall, New York.

49 Cottage.

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63 Ely Cathedral and Lady Chapel, from Southeast. Jos. Pennell.
64 Durham Cathedral from the Wear. Jos. Pennell.
65 Gloucester Cathedral (Lady Chapel). Jos. Pennell.
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67 Canterbury Cathedral (Norman Stairway). Jos. Pennell.
68 Ely Cathedral, Lantern, from Northeast. Jos. Pennell.
69 Canterbury Cathedral, South Side. Jos. Pennell.
70 The Hall in People's Palace, London. Harry Fenn.
71 Lodge of Fred L. Ames. R. D. Andrews.
72 Madison Square Garden. A. F. Jaccaci.
73 House of Wm. Walter Phelps, Esq. Geo. Fletcher Babb.

CHAPMAN DECORATING CO.—1417 Chestnut Street, Philadelphia, Pa.

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86 Terra Cotta Column Competition. Third Prize. Birch Burdette Long.
87 Church Window Competition. First Prize. Sam'l Levy.
88 Schoolhouse Entrance Competition. First Prize. Carleton Monroe Winslow.
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162 Lawrence Library.

FROST & GRANGER—806 The Temple, Chicago.

163 Union Passenger Station, Omaha. Rendered by W. H. Cutler.
164 Girls' Dormitory, Lake Forest University. Rendered by W. H. Cutler.
164*b* Midlothian Golf Club, Blue Island, Ill.
164*c* University Hospital, Lake Forest, Ill.

GAY, HENRY LORD—92 Dearborn Street, Chicago.

165 Summer Residence at Lake Forest.
166 Residence of Frank R. Chandler. Carriage Approach.
167 Music Room and Great Hall of same.
168 View from Parlor of Great Hall in same.

GILBERT, CASS—Endicott Building, St. Paul, Minn.

169 St. Francis of Assisi.
170 Tower of Utrecht Cathedral.
171 Torcello.

GILBERT, CASS—Endicott Building, St. Paul, Minn.—Continued.

172 Eukhuisin Tower.
173 Amsterdamer Gate, Harlem.
174 Nuremberg.
175 Temple of Neptune at Paestum.
176 Tower of St. Francesco, Romano.
177 St. Jacques, Ghent.
178 Cathedral at Antwerp.

GITHENS, A. M.—1512 Pine Street, Philadelphia, Pa.

179 Country Club. Plans.
180 Elevation of Country Club.

GRAY, ELMER —Milwaukee, Wis.

181 Hall. Irving H. Reynolds.
182 Hall in Frederic Buell's House, Milwaukee.
183 Summer Residence for Elmer Gray.
184 Sketch of House for G. R. Nash, Esq.

GREEN & WICKS—110 Franklin Street, Buffalo, N. Y.

185 St. Vincent's Female Orphan Asylum.
186 House of Mr. E. M. Mills.
187 Utica Savings Bank. Exterior.
188 Utica Savings Bank. Exterior.
189 The Natatio, by Buffalo Club.

GREENLEAF, JAMES L.—1 Broadway, New York.

190 "Pennbrook," Estate of Clarence Blair Mitchel. Rendered by Hughson Hawley.
191 The Duke Gardens. Rendered by M. Seymour Bloodgood.

GRIFFIN, PERCEY—48 Exchange Place, New York.

192 Stable for A. B. Jenkins, Llewellyn Park.
193 The Homewood Club House.

GRUEBY, FAIENCE CO.—164 Devonshire Street, Boston, Mass.

194 Arch Piece, two colors. W. H. McGinty.
195 Vase, dull green. G. P. Kendrick.
196 Vase, dull green. G. P. Kendrick.
197 Console, dull green. A. W. Chittenden.
198 Vase, dull green. G. P. Kendrick.
199 Vase, dull green. G. P. Kendrick.
200 Vase, dull green. G. P. Kendrick.
201 Vase, dull green. G. P. Kendrick.
202 Vase, dull green. G. P. Kendrick.
203 Vase, green, with lilies. G. P. Kendrick.

GRUEBY, FAIENCE CO.—164 Devonshire Street, Boston, Mass.—Continued.

204 Vase, dull green. G. P. Kendrick.
205 Vase, dull green. G. P. Kendrick.
206 Vase, dull green. G. P. Kendrick.
207 Vase, dull green. G. P. Kendrick.
208 Vase, dull green. G. P. Kendrick.
209 Vase, dull green. G. P. Kendrick.
210 Vase, dull green. G. P. Kendrick.
211 Vase, dull green. G. P. Kendrick.
212 Vase, dull green. G. P. Kendrick.
213 Vase, dull green. G. P. Kendrick.
214 Vase, yellow. G. P. Kendrick.
215 Vase, yellow. G. P. Kendrick.
216 Vase, crackle. Wm. H. Grueby.
217 Moorish Tile, colors. G. P. Kendrick.
218 Vase, dull green. G. P. Kendrick.
219 Moorish Tile, dull green. G. P. Kendrick.
220 Lion's Head, bronze. G. P. Kendrick.
221 Vase, dull green. W. H. Graves.
222 Photograph of Pottery.
223 Photograph of Pottery.

HALL, ALBERTA—4303 Oakenwald Avenue, Chicago.

224 Drawings for Book-Plates.
225 Designs for Book-Covers.
225*f* Modeled Frame. Cast in Iron.

HARDENBERGH, H. J., Architect—10 W. Twenty-third Street, New York.

226 Hotel Raleigh, Washington, D. C.

HARRIS, WM. L.—2 W. Fourteenth Street, New York.

227 Copy of 13th Century Glass in Chartres Cathedral.
228 Copy of 13th Century Glass in Chartres Cathedral.

HAYS, FRANK A.—931 Chestnut Street, Philadelphia, Pa.

229 Sketch on West Chester Pike.
230 Tenant House on Garrett Road.
231 Old House at Manoo.
232 Pencil Sketch near "The Eagle."

HEWITT, G. W. & W. D.—Philadelphia, Pa.

233 Yacht House for Geo. C. Boldt.

HILL & WOLTERSDORF—70 La Salle Street, Chicago.

234 General View, St. Paul's Church.
235 Detail of Entrance, St. Paul's Church.
236 Interior View, St. Paul's Church.

HISS, PHILIP—111 Fifth Avenue, New York.

237 Hall for Country House.

HUNT, MYRON H.—1107 Steinway Hall.

238 Sketches of the Pirie Residence.
239 Residence for Catharine M. White.
240 Residence for Catharine M. White. Elevation.
241 Residence for J. E. Nolan, Evanston, Ill. Rendered by F. W. Kirkpatrick.
242 Residence of Myron Hunt, Evanston, Ill.
243 Residence of Myron Hunt, Library.
244 Photo of Residence of Myron Hunt.
245 Photo of Residence of Myron Hunt.
246 Photo of Jenkins Cottage, Evanston, Ill.
247 House for Harlow N. Higinbotham, Evanston.
247*d* House for Harlow N. Higinbotham, Evanston. Elevation.
247*e* Photo of Pirie Residence.

HOKANSON, O. M.—616 N. Fortieth Street, Philadelphia, Pa.

248 Colonial Details.

HOWELLS & STOKES—47 Cedar Street, New York.

249*c* Tenement Plan No. 1.
249 Tenement Plans No. 2.
250 Tenement Plans No. 3.
251 Tenement Plans No. 4.

HUBER, H. F. & CO.—174 Fifth Avenue, New York.

253 Triumph of Democracy. Arthur Thomas.
254 Leather Chair Back (hand carved).

HUNT, RICHARD HOWLAND—28 E. Twenty-first Street, New York.

252 Residence for A. Stern.

HUNT, JARVIS—1407 Monadnock Building, Chicago.

255 Saddle and Cycle Club.

INGLE & ALMIRALL—10 E. Twenty-third Street, New York.

256 Binghamton Savings Bank Building.

KEEN & MEAD—1420 Chestnut Street, Philadelphia, Pa.

257 Y. M. C. A. Building. Rendered by Hughson Hawley.
258 Garden and Dormitories, Union League Club. Rendered by Hughson Hawley.
259 Children's Homeopathic Hospital, Philadelphia.

KELSEY, ALBERT—931 Chestnut Street, Philadelphia, Pa.

260 A Tour de Force. Plan.
260*b* A Tour de Force. Detail.

KENNEDY, HAYS & KELSEY—931 Chestnut Street, Philadelphia, Pa.

261 House for Mrs. Albertson. Rendered by F. A. Hays.
262 Sketch for Suburban House. Rendered by F. A. Hays.
263 Sketch for a Country House. Rendered by F. A. Hays.
264 Alterations and Additions to House near Glenside. Rendered by F. A. Hays.
265 Sketch for Country House. Rendered by F. A. Hays.
265*e* Sketch for a House. Rendered by F. A. Hays.

KETTERER, GUSTAV—1417 Chestnut Street, Philadelphia, Pa.

266 Simmons' Gallery, Congressional Library.
267 Mosaics in Corner Pavilion Congressional Library.
268 Delivery Room, Congressional Library.
269 Tyrolese Interior.
270 Duomo Monreale, Sicily.
271 Bargello, Florence.
272 San Michaele, Florence.
273 Interior Pallazo, Siena.
274 Capello, Santa Maria, Sicily.
275 Interior South Kensington Museum.
276 Town Hall, Pistojia.
277 Altar Chapel, Palermo.
278 Aisle, San Marco, Venice.
279 Basilica di San Vitali, Ravenna.

KIESSLING, CALVIN—Boston.

279*d* Jersey City Free Library.

KRAYLE CO., THE—849 Marshall Field Building, Chicago.

280 Chair — Leather Carving. Christia M. Reade.
281 Lamp Shade — Copper and Opalescent Glass.
282 Portiere — Leather Applique Border.
283 Embroidered Portiere. Designed by Ida J. Burgess. Executed by Mary W. Mowbray.
284 Embroidered Portiere. Designed by Mrs. Ibenfeldt.
285 Bride's Book, Illuminated. Title-page by Mme. de Muro. Cover designed by Christia M. Reade.
286 Green Ooze Leather Mat. Christia M. Reade.
287 Brown Ooze Leather Mat. Christia M. Reade.

LAMMERS, HERMAN C.—Fisher Building, Chicago.

288 Windsor Castle.
289 Fountain at Luzerne.
290 Nuremburg, Germany. Sketch.
291 Nuremburg, Germany. Sketch.
292 Auxerre, France, Sketch.
293 Church at Bourges, France.
294 Heidelberg.
295 European Sketches.

LAMB, CHARLES.

295*a* Design of Marble Altar and Reredos.

LANGTON, DANIEL W.—115 E. Twenty-third Street, New York.

296 Estate for Lawrence Hutton, Esq.
297 Plan of Grounds for Robert L. Stevens, Esq., Westbury, L. I.

LAWRENCE, WARRINGTON G.—111 Fifth Avenue, New York.

298 Residence at Glenridge, N. J.
299 Residence for Dr. J. Allen Osmun.

LEEDS, EDWARD I.—54 Devonshire Street, Boston.

300*a* Proposed Church.
300 Sketches in Caen, France.
301 Interior St. Etienne de Monte, France.
302 Village Church, Penshurst, England.
303 Magdalen College, England.
304 Interior Brewers' Hall.

LEONARD, M. E.—310 W. Fifty-sixth Street, New York.

305 Questing Beast.

LITTLE & BROWN—70 Kilby Street, Boston, Mass.

306 House and Grounds of Geo. K. Birge, Esq., Buffalo, N. Y.
307 Dunster Hall, Harvard University, Cambridge, Mass.

LLEWELLYN, JOS. C.—1245 Marquette Building, Chicago.

308 Residence of Mr. M. J. Carpenter, La Grange, Ill. Rendered by Birch Burdette Long.
309 Hall of same. Rendered by Birch Burdette Long.
310 Office Building of Chicago Portland Cement Co., Oglesby, Ill.

LONG, BIRCH BURDETTE—1013, 172 Washington Street.

311 Rothchild House.
312 St. Fagan's Castle.

MACKENZIE, CLINTON—2 Julian Place, Elizabeth, N. J.

313 Competition for Lackawanna Trust & Safe Deposit Co.

MAGINN, CHARLES—New York.

315 Memorial Window, Little Falls, N. J.

MANDELBAUM, CHERI—Montcalm Street, Detroit.

314 Preliminary Competition for the Cornell University Scholarship in Architecture. Elevation.
316 Preliminary Competition for the Cornell University Scholarship in Architecture. Plan.
317 Study for Hotel. Plan.
318 Study for Hotel. Elevation.

MANN, F. M.—328 Chestnut Street, Philadelphia, Pa.

319 Memorial Church, St. Paul.

McKIM, MEAD & WHITE and DONALDSON & MEIER—Associate Architects.

320 Proposed Building for Savings Bank, Detroit. By Hughson Hawley.

METCALF, FRED L.—108 Fulton Street, New York.

321 Detail of Openings, Church of Sacred Heart, N. Y.

MUELLER & MILDNER—Detroit, Mich.

322 Premiated Design for Fountain, Detroit. R. Mildner.

MUNDIE, W. B.—1117 Schiller Building.

323 Water-Color Rendering.
324 Proposed Residence, Elm Street.
325 North Division High School.

NETTLETON & KAHN—1117 Union Trust Building, Detroit.

326 Grace Hospital Nurses' Home Building.

NEWBERRY, ROBERT T.—1210 New York Life Building, Chicago.

327 Residence of R. T. Newberry.
328 Residence of R. R. Hicks, Battle Creek, Mich.
328*e* Proposed Apartment Building, Chicago.

OTIS, WM. A.

329 Design for Church at La Crosse, Wis.

PARIS, WM. F.—273 Fifth Avenue, New York.

330 Dining Room Decoration.
331 Suggestion for Stained and Painted Glass.

PATTON, FISHER & MILLER—Montauk Block, Chicago.

332 Design for Evanston High School. L. Rasmussen.
333 Memorial Baptist Church, Chicago. L. Rasmussen.

PERKINS, MRS. L. F.

334 Decoration for Child's Room.
335 Decoration for Child's Room.
336 Decoration for Child's Room.
337 Decoration for Child's Room.
338 Decoration for Child's Room.
339 Decoration for Child's Room.

PERRY, R. HINTON—51 W. Tenth Street, New York.

340 Decorative Panel. Subject from Norse Mythology.

PIETSCH, THEODORE WELLS—305 East Huron Street, Chicago.

340*a* A Crematory. General Plan.
340*b* A Crematory. Façade (ensemble).
340*c* A Crematory. Latreale Façade.
340*d* A Crematory. Posterior Façade.
340*e* A Crematory. Perspective (Bird's-Eye View).
340*f* A Crematory. Longitudinal and Transverse Sections.

POND & POND—1109 Steinway Hall, Chicago.

341 The Hull House Group, Chicago. Irving K. Pond.
342 The Hull House Group, Chicago.
343 The Jane Club Building at Hull House.
343*a* Artists' Colony at Oregon, Ill.
343*b* Auditorium and Coffee House, Hull House.

PRICE, HENRY BROOKS—10 E. Twenty-third Street, New York.

344 End of Waiting Room. City Hall.
344*c* Museum for Private Collection.
344*k* Monumental Stairway.

RANKIN & KELLOGG—1024 Walnut Street, Philadelphia, Pa.

345 First M. E. Church, Germantown, Pa.
346 United States Post Office and Customhouse, Camden, N. J. D. A. Gregg.
347 Washington County Courthouse Competition. D. A. Gregg.

RAYMOND, W. OAKLEY—17 Broadway, New York.

348 Design for Apartment House for Students. Façade.
348*b* Design for Apartment House for Students. Plan.

READE, CHRISTIA M.—849 Marshall Field Building, Chicago.

349 Book-Plate of the Riverside Public School.
350 Book-Plate of Frederica C. Schmedling.

RENWICK, ASPENWALL & OWEN.—367 Fifth Avenue, New York.

351 House at Williamston, Mass.

ROBERTSON, R. H.—160 Fifth Avenue, New York.

352 Elevation of Country House.

ROBINSON, ARGYLE E.—5406 Jefferson Avenue, Chicago.

351*a* Pen-and-Ink Rendering.

ROSS, JAMES—Yonkers, N. Y.

353 Bird's-Eye View of Cottages.

ROULLEAU, ARTHUR—510 West Polk Street, Chicago.

353*g* Entrance to Cathedral of Ste. Cecil.

ST. LOUIS ARCHITECTURAL CLUB—St. Louis, Mo.

354 "An Engine House." First Mention. Ben. Janssen.
355 "An Hotel de Ville." Elevation. E. P. Schoentgen.
356 "Entrance to Public Park of Importance." First Mention. Ben. Janssen.
357 Entrance to Tunnel. Fred. Cox.
358 Residence for H. L. Chase. Wm. B. Ittner, Architect.
359 An Architectural Club House. M. H. Fuerbruger.

SCHILLING, E. A.—Detroit, Mich.

360 Design for Fountain. Plan.
361 Design for Fountain. Elevation and Section.
362 Public Shelter Pavilion, Belle Isle Park. Accepted Design.

SCHMIDT, RICHARD E.—1013 Teutonic Building, Chicago.

363 Residence of Mr. Jos. Theurer. Photograph.
364 Front Elevation of Same.
365 Side Elevation of Same.
356*a* Sketch of Residence of Geo. W. Mathews, Jr.
357*x* Building for Montgomery Ward & Co.
358*b* Terra Cotta Details of Same.
359*x* Terra Cotta Details of Same.

SCHNEIDER, CHAS. S.—1002 Garfield Building, Cleveland, Ohio.

360*x* Study for an English Country House.
361*z* Sketch for a Country House.

SCHOENTGEN, E. P.—Columbia Building, St. Louis, Mo.

362*z* An Hotel de Ville.

SCHUCHARDT, WM. H.—Milwaukee, Wis.

363*z* Preliminary Competition. Cornell Traveling Fellowship.

SEARS, TABER—111 Fifth Avenue, New York.

364*z* A Corner in the Musée, Cluny.

SHEPLEY, RUTAN & COOLIDGE—St. Louis, Mo.

365*z* Competitive Design for St. Louis Club House. John S. White.

SNYDER, C. B. J.—Superintendent of School Buildings, 585 Broadway, New York, N. Y.

366 Girls' High School. Perspective.

SPENCER, R. C., Jr.—1107 Steinway Hall, Chicago.

367 Syndicate Arcade. Competition of Luxfer Prism Co. First Prize.

367*a* A Spencer Memorial Library at Geneva, Ohio.

SANFORD, E. STARR—3 E. Fourteenth Street, New York.

368 "Poetical Promenade." Drawn by Robert Benvenuti.

STONE, W. E.—23 State Street, New York.

369 Cottage on Long Island.

370 Sketch. House in Princeton, N. J. W. E. Stone.

STONE, CARPENTER & WILLSON—49 Westminster Street, Providence, R. I.

371 Transfer Station for Union Railroad. Providence, R. I.

372 Providence Institution for Saving.

STONE, PALMER & HORNBUSTEL—23 State Street, New York.

373 Free Public Library Competition. Ground Plan.

374 Free Public Library Competition. Second Floor Plan.

375 Free Public Library Competition. Façade.

STRIEBINGER, FREDERICK WM.—New England Building, Cleveland, Ohio.

376 A Pantheon. Plan.

377 A Pantheon. Section.

378 Tower of Justice, Alhambra.

379 Doorway in Alhambra.

380 Market St. Germaine, Paris.

381 Interior Cluny Museum, Paris.

382 Court in Alhambra.

STRIEBINGER, FREDERICK WM.—New England Building, Cleveland, Ohio—Continued.

383 Shooting Club Façade.
384 Tower, Toledo, Spain.
385 Traveling Sketches — Tower in Normandy.
386 Chemistry Hall Façade. Project Ecole des Beaux Arts.
387 Marine Laboratory.
388 Marine Laboratory. Project.
389 A Pantheon Façade. Project B. A.

SUPLEE, WM. F.—1417 Chestnut Street, Philadelphia, Pa.

390 Smoking Room.

TAYLOR, JAMES KNOX—Supervising Architect, Treasury Department, Washington, D. C.

391 U. S. Post Office, Newport, Ky. Chas. D. Maginnis.
392 U. S. Post Office, Akron, Ohio.
393 U. S. Post Office, San Francisco, Cal. E. A. Crane.
394 U. S. Mint, Philadelphia, Pa. E. A. Crane.
395 U. S. Post Office, Brockton, Mass. Chas. D. Maginnis.
396 U. S. Post Office, Newport, Ky. Chas. D. Maginnis.
397 U. S. Public Building, Boise, Idaho. Chas. D. Maginnis.

THOMAS, ARTHUR—New York.

397*b* Ceiling Decoration.

T-SQUARE CLUB—Philadelphia, Pa.

398 Seal of T-Square Club.

TUBBY, W. B.—81 Fulton Street, N. Y.

399 Public Library, Jersey City, N. J. Second-story Plan.
400 Public Library, Jersey City, N. J. Elevation.

ULLRICH, R.—120 Liberty Street, New York.

401 Plans of Grounds of Geo. A. Joslin. R. Ullrich.

VIEHE-NAESS, IVAR—212 Oak Street, Chicago.

402 "Un Casino."
403 Une Salle d'Examen.
404 L'Escalier d'un Théâtre.
405 Une Rosande.
406 Une Stèle. Twelve hours' time.
407 Une Salle des Séances.
408 Etude d'une "Travée dans une Eglise." Paraisseal.
409 Une Archive.
410 La Prémière Travée d'un Portique Voutré.
411 Une Travée d'un Musée.
412 Un Pavillon pour une Statue Célèbre.

WALKER & MORRIS—56 New Street, New York.

413 Sketch for School No. 4. Brooklyn, N. Y.

WEED, RAPHAEL A.—338 W. Twenty-first Street, New York.

414 Burnt Wood Panel.
415 Burnt Wood Panel, with Ivory Inlay.

WELLS, NEWTON A.—Champaign, Ill.

416 Studies for Interior Decorations.
417 Studies for Interior Decorations.
418 The Forge of Vulcan.
419 School of Minerva.
420 Color Sketch for Arcadia.
421 Arcadia Sketch.
422 Wood Sacred to the Muses.

WHEELOCK, H. B.—226 La Salle Street, Chicago.

423 Accepted Design for the Western Methodist Book Concern.
424 Alternative Design for the Western Methodist Book Concern.

WHITE, JOHN STAFFORD—Chemical Building, St. Louis, Mo.

425 A Kentish Church.
426 The Bell Tower. Provins.
427 Roofs of Semur.
428 Farm House near Paris.
429 Sketches. Dordrecht, Holland.
430 Poster for Minstrel Show.

WILLIAMSON, F.—41 University Place, New York.

431 Sketches in South America.

WILSON & MARSHALL—218 La Salle Street, Chicago.

432 Residence of S. B. Chapin, Lake Geneva, Wis.
433 Residence of T. F. Bremner.
434 Stable for C. R. Lamb.
435 Proposed Building for the Paris Exposition.
436 Residence of Mr. Vorrier.
437 Powers' Theater, Chicago.
438 Residence of E. H. Phelps.
439 Residence of C. R. Lamb.
440 Residence of D. B. Scully.
441 Illinois State Building at Omaha Exposition.
442 Proposed United States Building, Paris Exposition.

WINSLOW, CARLETON MONROE—Chicago.

443 Cathedral Church of St. Luke.
444 Water-Color Class Study.
445 Water-Color Class Study.
446 Water-Color Class Study.

YORK & SAWYER—156 Fifth Avenue, New York.

447 House for John Simmons. Perspective.
448 Design for Library at Pawtucket, R. I. Plan.
448*e* Design for Library at Pawtucket, R. I. Elevation.
449 Franklin Savings Bank. Perspective.
450 Design.

ZIMMERMAN, HUGO—1279 Perry Street, Chicago.

451 Old German Doorway.
452 Palace de Jacques Cœur.

NAVAL ARCHITECTURE.

BUREAU OF CONSTRUCTION AND REPAIR—U. S. Navy.

Plans, Sections, etc., U. S. Government Work. Wm. Cramp & Sons, Philadelphia. J. F. Hanscom, Naval Constructor, U. S. N., in charge.

453*a* United States Battleship "Iowa."
453*b* United States Cruiser "Brooklyn."
453*c* United States Destroyer "Columbia."

ARCHITECTURAL SCHOOLS.

CHICAGO SCHOOL OF ARCHITECTURE—Art Institute of Chicago.

454 A County Courthouse. Elevation. A. S. Alschuler.
455 A County Courthouse. Plan. A. S. Alschuler.
456 Design for a Public School. Elevation. Wm. A. Wells.
457 A County Courthouse. Plan. Oscar B. Marienthal.
458 A County Courthouse. Elevation. Oscar B. Marienthal.
459 A County Courthouse. Plan. Vernon S. Watson.
460 A County Courthouse. Elevation. Vernon S. Watson.
461 Ticket Office. Sketch. Arthur Mackie.
462 Reviewing Stand. Plan and Elevation. Charles P. Rawson.
463 A City Residence. Plan and Elevation. Arthur Mackie.
464 A Country Villa. Elevation. A. S. Alschuler.
465 A Country Villa. Plan. A. S. Alschuler.
466 Rostral Column. Oscar B. Marienthal.
467 A City Residence. Elevation. Wm. A. Wells.
468 Chair in the Theater of Dionysius. J. F. Porter.

469 A Byzantine Arcade. Detail. A. D. F. Hamlin.
470 An Exhibition Building for Architecture at a World's Fair. Plan and Elevation. W. G. Tachen.
471 An Exhibition Building for Architecture at a World's Fair. Sections. W. G. Tachen.
472 Rendering from Croquis de Architecture. F. B. Lefferts.
473 A Design for a Country Club. Section. H. L. Beadel.
474 A Design for a Country Club. Elevation. H. L. Beadel.
475 A Design for a Country Club. Plan. H. L. Beadel.
476 A Bathing Establishment in New York City. Elevation. Hugh McLellan.
477 A Bathing Establishment in New York City. Plan. Hugh McLellan.
478 A Presidential Mansion. Plan. A. H. Gunear.
479 A Presidential Mansion. Elevation. A. H. Gunear.
480 A Presidential Mansion. Section. A. H. Gunear.
481 An Art Gallery. Elevations. S. E. Plousky, F. B. Lefferts.
482 An Exhibition Building for Architecture. Sections. C. H. Aldrich.
483 An Exhibition Building for Architecture. Plan and Elevation. C. H. Aldrich.
484 A Public Library. Elevation. C. L. Otto.
485 A Public Library. Plans. C. L. Otto.
486 A High Masonry Dam. Elevation. J. T. Williams, Jr.
487 A High Masonry Dam. Section. J. T. Williams, Jr.
488 A High Masonry Dam. Detail. J. T. Williams, Jr.
489 A High Masonry Dam. Plan. J. T. Williams, Jr.
490 A Naval Museum. Perspective. Huger Elliott.
491 A Design for a Skating Rink. Elevations. N. E. Wood, C. S. Keiser.
492 A Naval Museum and School. Elevation. Edward Blum.
493 A Public Bath. Plan. Hugh McLellan.
494 A Public Bath. Elevations. Hugh McLellan.
495 A Roller Skating Rink. Elevations. W. F. Dominick, F. B. Lefferts.
496 Design for a City House. Elevations. T. Blondel, J. D. Boyd.
497 Design for a City House. Elevations. W. E. Schumm, A. Kaufmann.
498 A Naval Museum. Elevation. B. S. Cairns.
499 Design for a Kiosk. Elevation. F. B. Lefferts.
500 City Club House. Elevations. A. Ware.
501 Pumping Station. Elevation. E. L. Satterlee.
502 Pumping Station. Elevation. J. D. Boyd.
503 Railroad Station. Elevation and Plan. J. D. Boyd.
504 Pumping Station. Elevation. A. L. Fechheimer.
505 A Regimental Armory. Elevation. C. L. Otto.

COLUMBIA UNIVERSITY—New York City, N. Y.—Continued.

506 Byzantine Capitals. E. Blair, E. W. Bartberger.
507 A Railroad Station. Plan and Elevation. Howard Chapman.

COLLEGE OF ARCHITECTURE, CORNELL UNIVERSITY—Ithaca, N. Y.

508 A Pavilion for Billiards in an Italian Garden. Elevation (Sophomore Design). F. L. Ackerman.
509 A Pavilion for Billiards in an Italian Garden. Plan and Section (Sophomore Design). F. L. Ackerman.
510 A Pavilion for Billiards in an Italian Garden. Detail (Sophomore Design). F. L. Ackerman.
511 A Belvedere. Elevation (Junior Design). H. M. Bowdoin.
512 A Belvedere. Plan (Junior Design). H. M. Bowdoin.
513 A Ballroom. Plan and Elevation (Junior Design). Frank Eurick, Jr.
514 A Ballroom Detail (Junior Design). Frank Eurick, Jr.
515 A Ballroom. Plan and Section (Junior Design). A. T. Farrell.
516 A Ballroom. Detail (Junior Design). A. T. Farrell.
517 A Ballroom. Plan and Elevations (Junior Design). S. M. Turrill.
518 A Pantheon. Elevation. Prof. John V. Van Pelt.
519 A Pantheon. Plan. Prof. John V. Van Pelt.
520 A Lecture Hall on the Cornell University Campus. W. Herbert Dole. First Holder of the Cornell Univerity Traveling Fellowship in Architecture.
521 A Lecture Hall on the Cornell University Campus. Plan. W. Herbert Dole. First Holder of the Cornell University Traveling Fellowship in Architecture.
522 A Lecture Hall on the Cornell University Campus. Elevation. W. Herbert Dole. First Holder of the Cornell University Traveling Fellowship in Architecture.
523 A Lecture Hall on the Cornell University Campus. Section. W. Herbert Dole. First Holder of the Cornell University Traveling Fellowship in Architecture.
524 A Grand Stairway in a Metropolitan Library. Plan. W. Herbert Dole. First Holder of the Cornell University Traveling Fellowship in Architecture.
525 A Grand Stairway in a Metropolitan Library. Section. W. Herbert Dole. First Holder of the Cornell University Traveling Fellowship in Architecture.
526 A Grand Stairway in a Metropolitan Library. Section. W. Herbert Dole. First Holder of the Cornell University Traveling Fellowship in Architecture.
527 Lecture Hall on the Cornell University Campus. Plan. Frank Eurick, Jr.

COLLEGE OF ARCHITECTURE, CORNELL UNIVERSITY—Ithaca, N. Y.—Continued.

528 Lecture Hall on the Cornell University Campus. Elevation. Frank Eurick, Jr.

529 Lecture Hall on the Cornell University Campus. Section. Frank Eurick, Jr.

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530 An Army and Navy Exhibit. Section. Almeron W. McCrea.

531 An Army and Navy Exhibit. Plan. Almeron W. McCrea.

532 An Army and Navy Exhibit. Elevation. Almeron W. McCrea.

533 An Army and Navy Exhibit. Section. Henry Harwood Hewitt.

534 An Army and Navy Exhibit. Elevation. Henry Harwood Hewitt.

535 An Army and Navy Exhibit. Plan. Henry Harwood Hewitt.

536 Design for an Atheneum. Section. A. H. Cox.

537 Design for an Atheneum. Section. G. P. Stevens.

538 Design for an Atheneum. Plan. G. P. Stevens.

539 Design for an Atheneum. Elevation. A. H. Cox.

540 Design for an Atheneum. Plan. A. H. Cox.

541 Design for an Atheneum. Elevation. G. P. Stevens.

542 India Ink Rendering of Doric Order. W. C. Appleton.

543 An Army and Navy Exhibit. Section. Carl Werner.

544 An Army and Navy Exhibit. Elevation. Carl Werner.

545 An Army and Navy Exhibit. Plan. Carl Werner.

546 An Entrance to a Pantheon. Sections. Eugene A. Teuteberg.

547 An Entrance to a Pantheon. Sections. Louis Nelson Gowell.

548 Water-Color Drawings.

549 Life Class Drawings.

550 Pen and Ink Drawings.

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552 Exposition Building for Chicago. Plan and Section. H. J. Naper.

553 Exposition Building for Chicago. Front and Side Elevations. H. J. Naper.

554 Legislative Building. Elevation and Plan. A. L. Thayer.

555 Legislative Building. Side Elevation and Section. A. L. Thayer.

556 A Clubhouse for Artists. Elevation. C. M. Davison.

557 A Clubhouse for Artists. Side Elevation and Section. C. M. Davison.

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558 Rendered Blue Prints. H. T. Eastman and E. W. P. Flesch.
559 Office Building. Front and Side Elevations. C. R. Clark.
560 Commercial Bank. Front Elevation. A. E. Fullenwider.
561 Commercial Bank. Section. A. E. Fullenwider.
562 Commercial Bank. Plan. A. E. Fullenwider.
563 Fire Engine House. Front and Side Elevations. C. A. Smith and R. W. Weirick.
564 Courthouse. Elevation. C. E. Hair.
565 Pencil Sketches. Class in Perspective.
566 A Music Studio. Elevation. R. W. Weirick.

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567 An Art Museum. Plan and Elevation. P. R. Siegel.
568 A Villa on an Island. Plan. William Wittenberg.
569 A Villa on an Island. Elevation. William Wittenberg.
570 A Frontispiece in Ionic. Lester Kintzing.
571 A Casino. Front Elevation. W. H. Thomas.
572 A Medical Laboratory. Plan and Elevation. P. R. Siegel.
573 A Villa on an Island. Plan. A. E. Willauer.
574 A Belvedere. Elevation. W. Trumbower.
575 A Belvedere. Plan. W. Trumbower.
576 Entrance to a Public Library. Detail. W. Trumbower.
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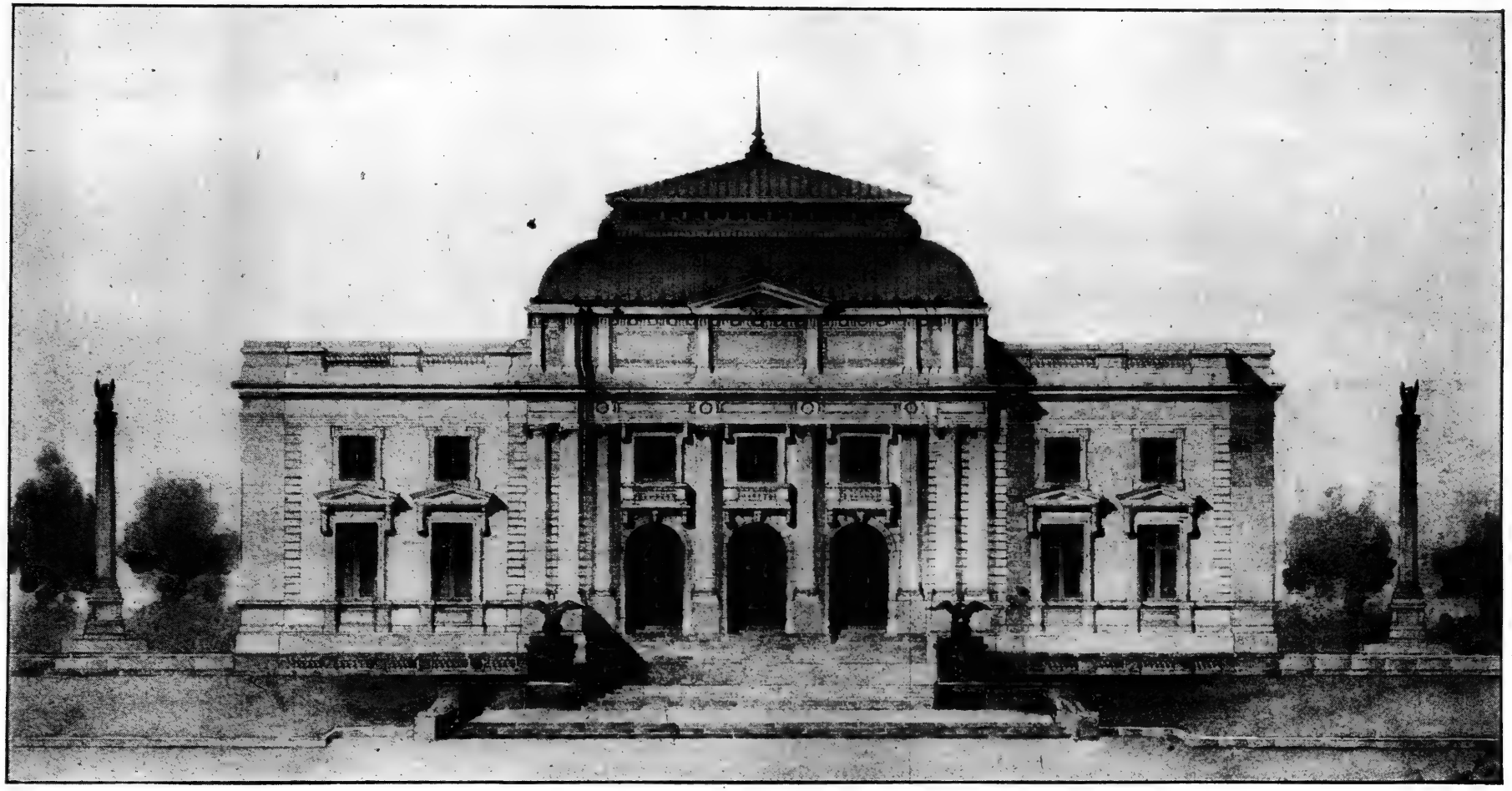
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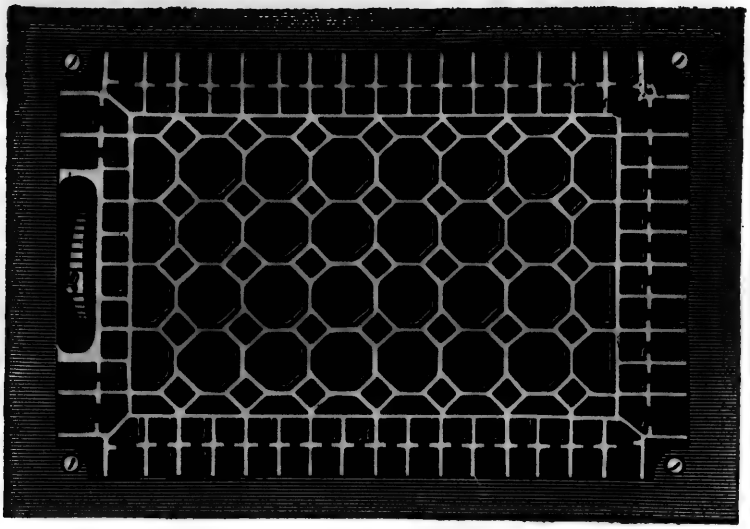
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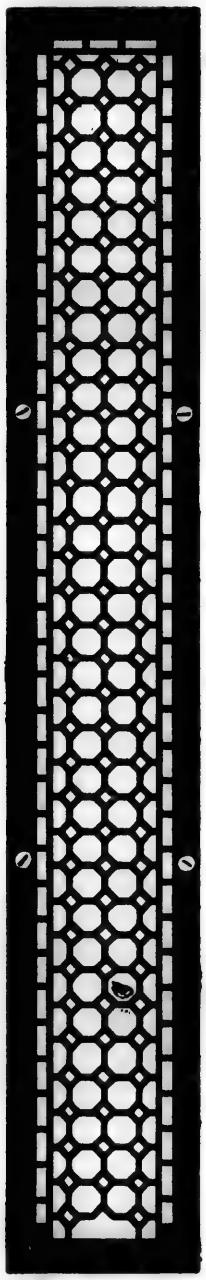
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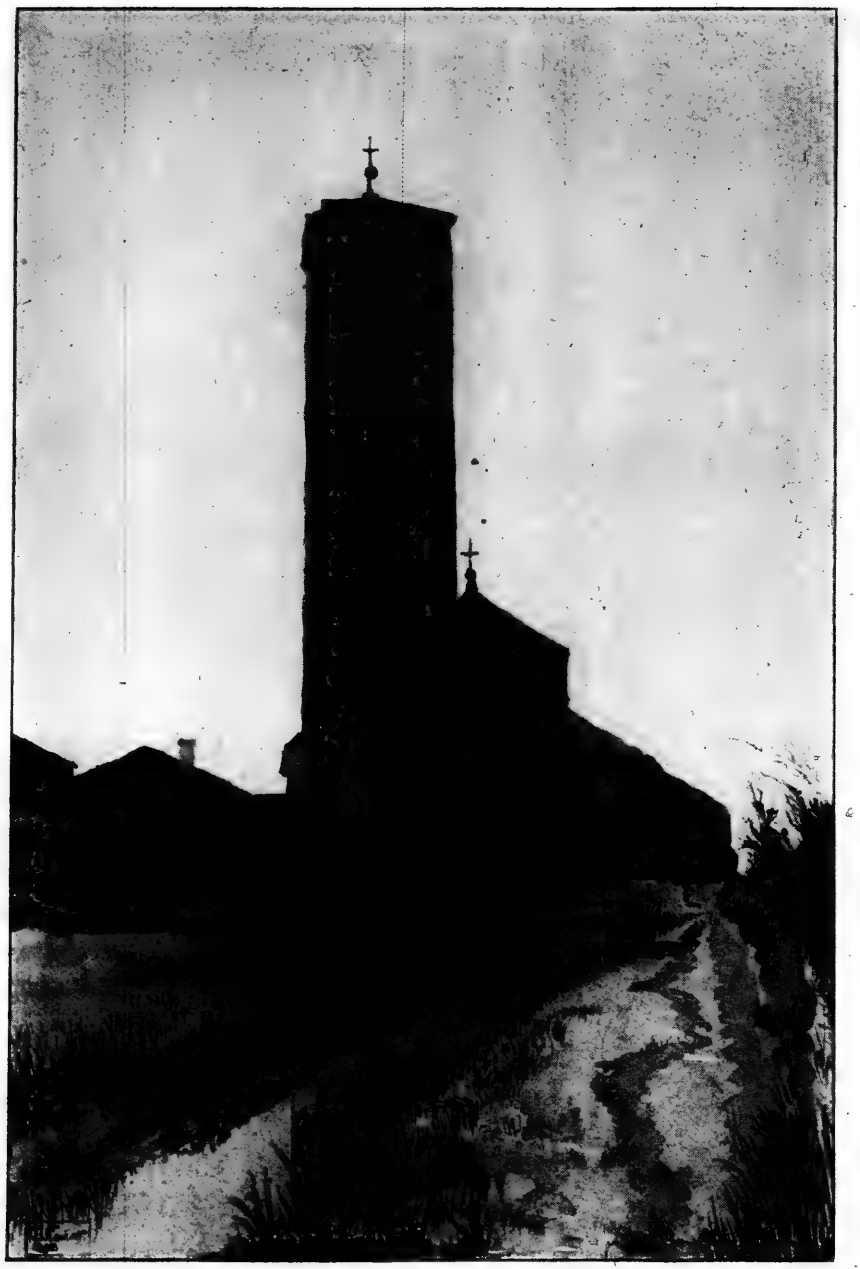
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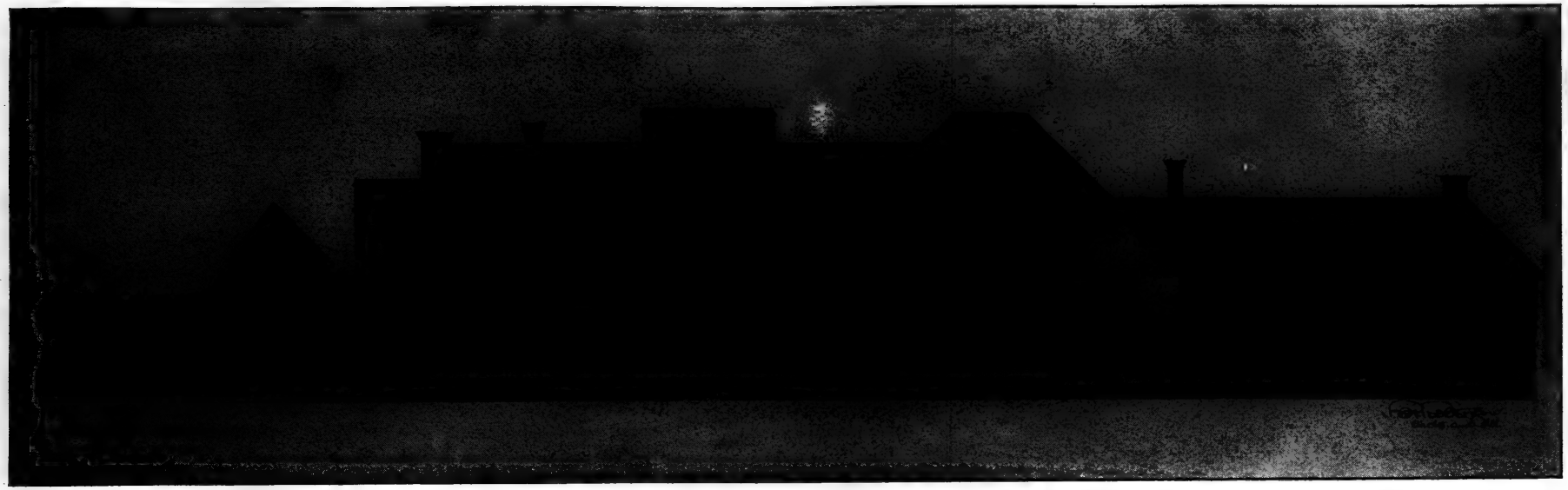
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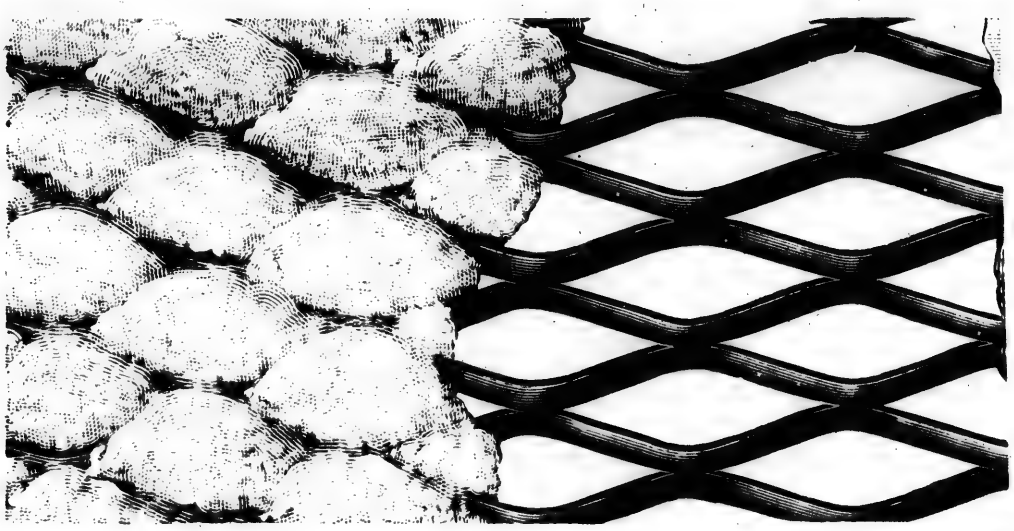
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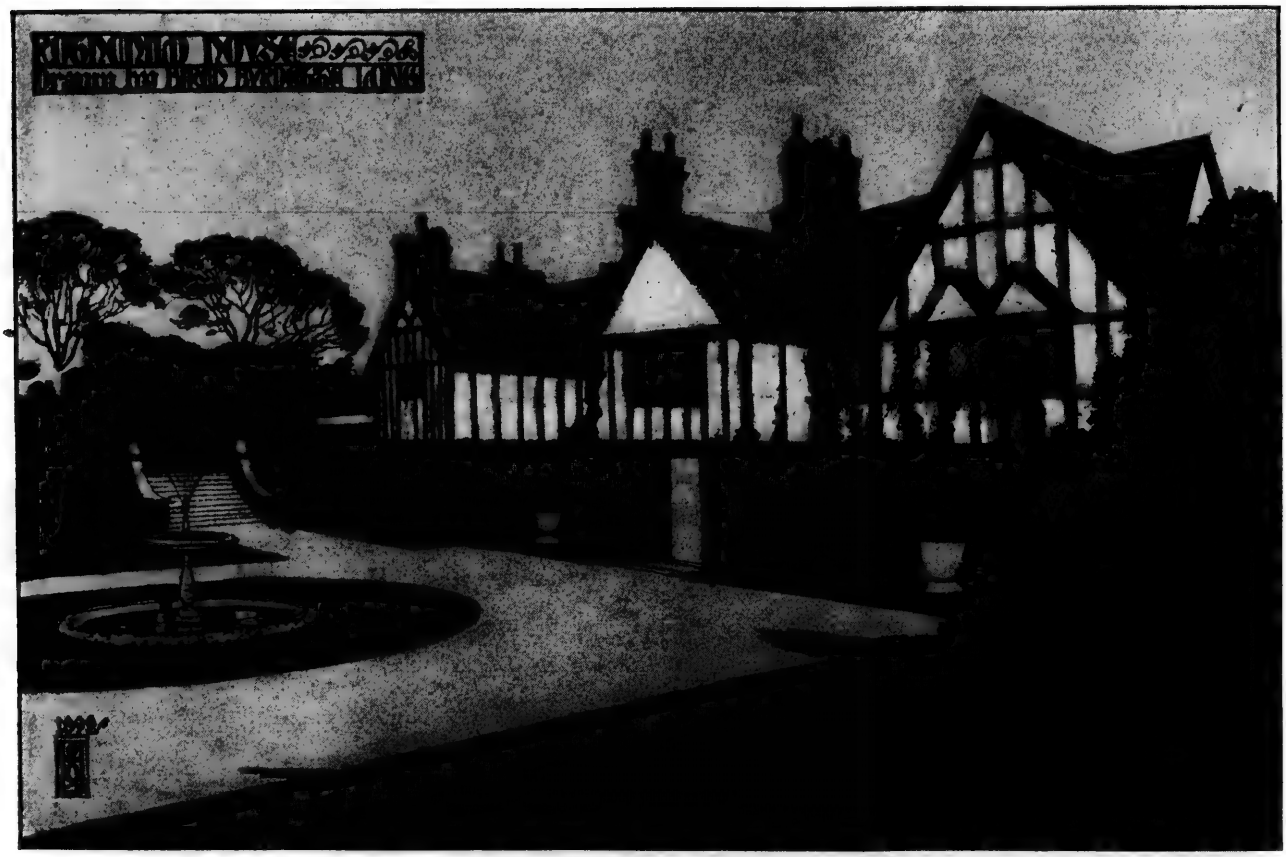
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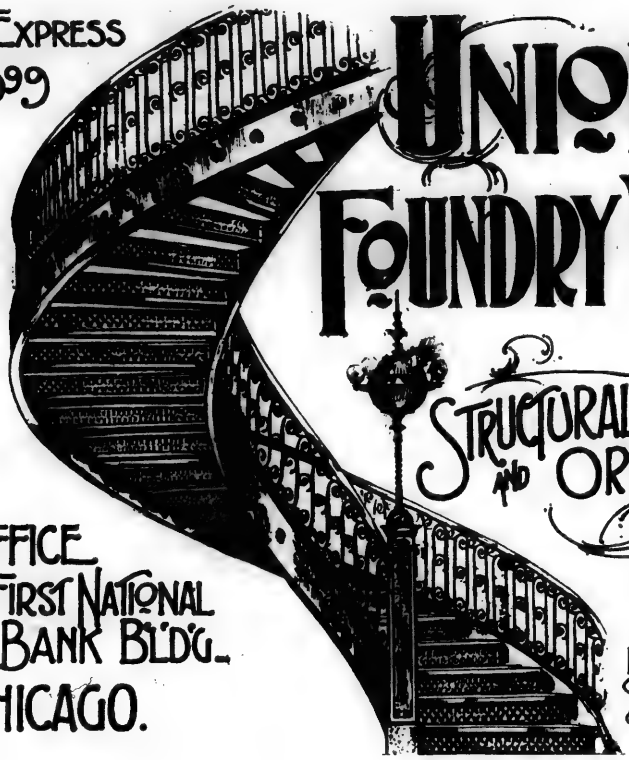
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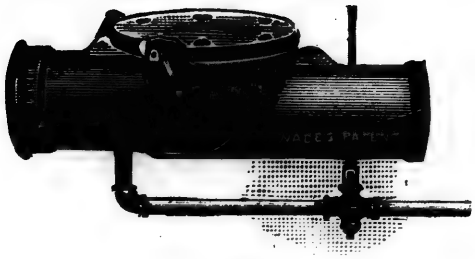


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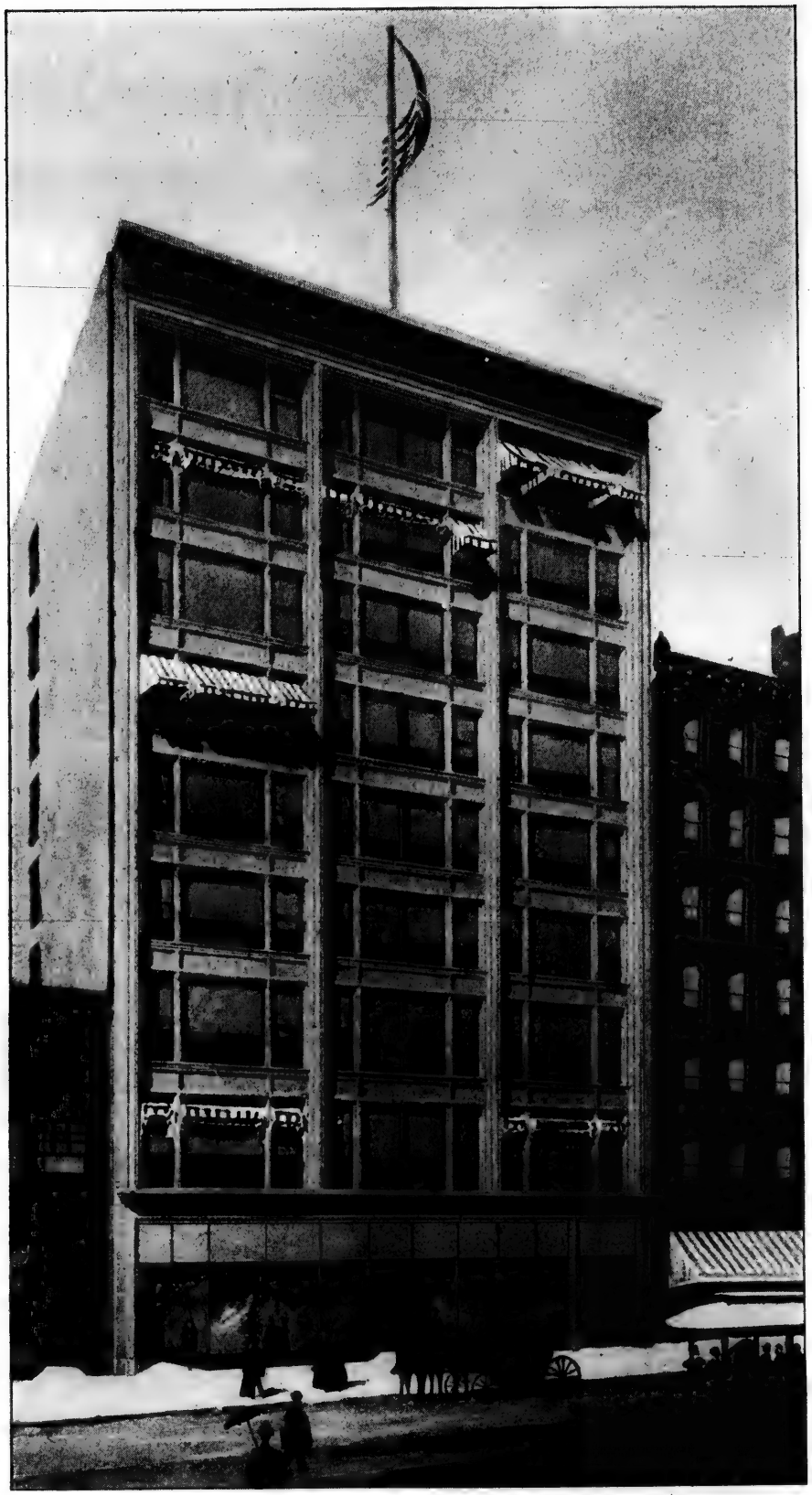
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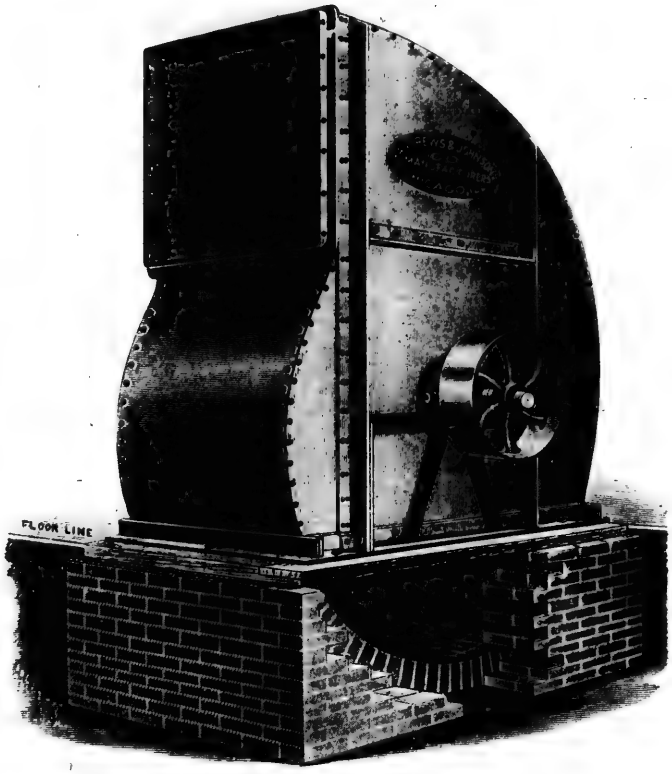
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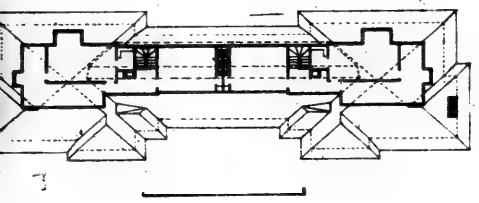
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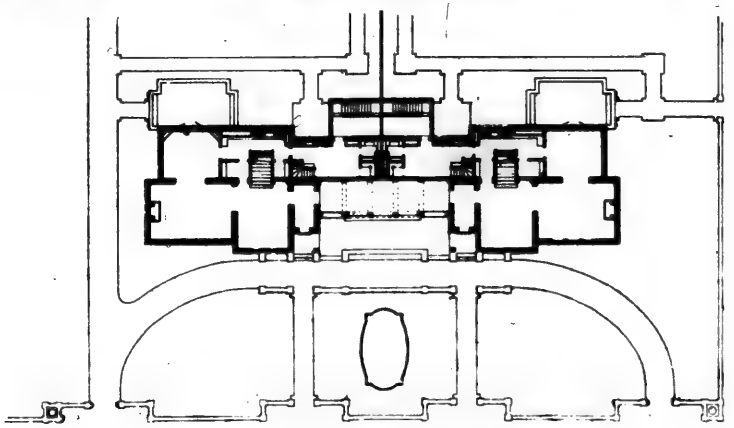
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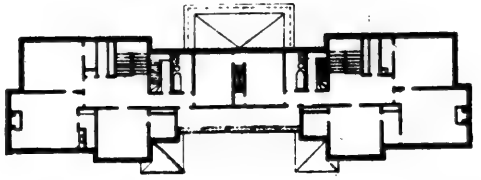
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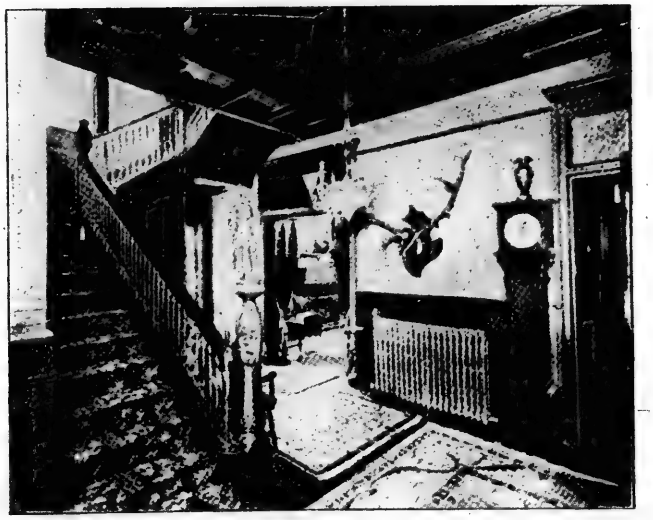
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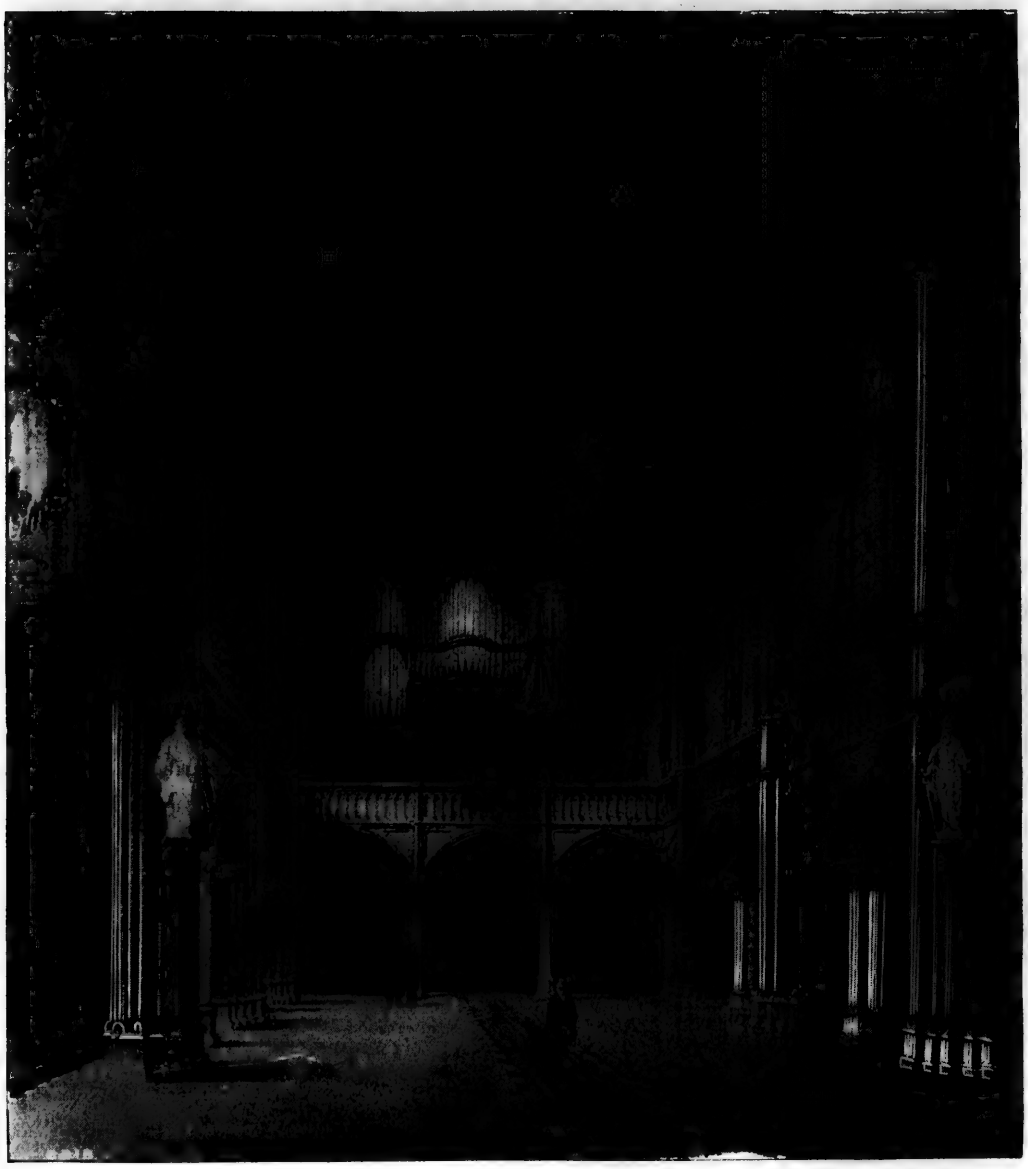
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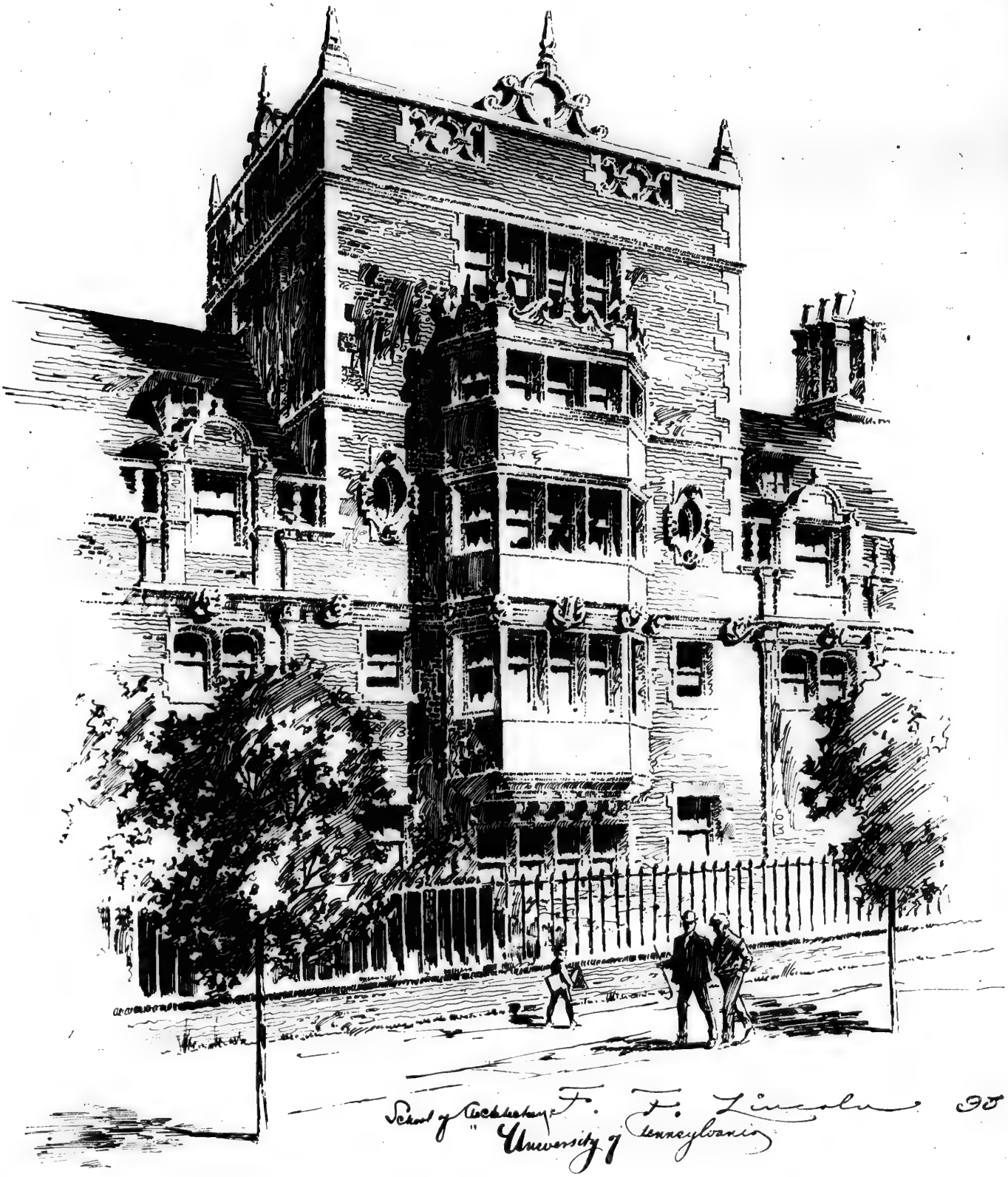
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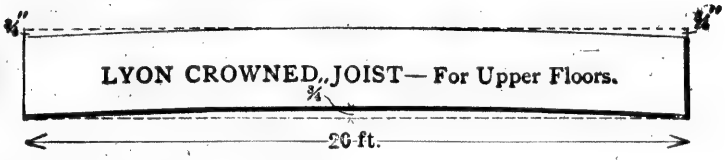
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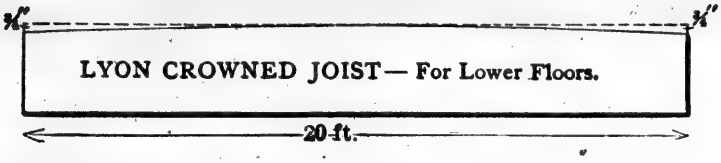


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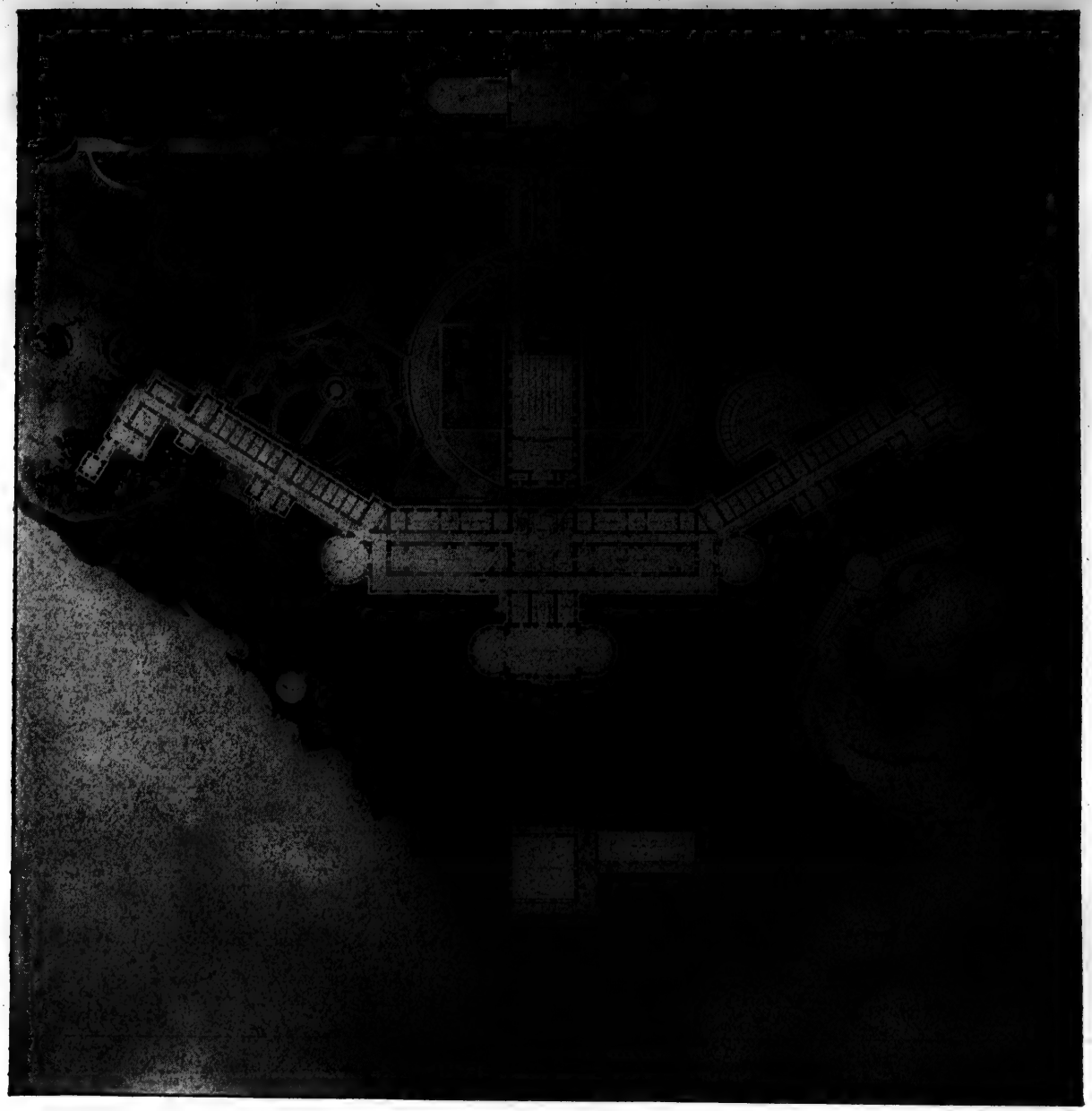
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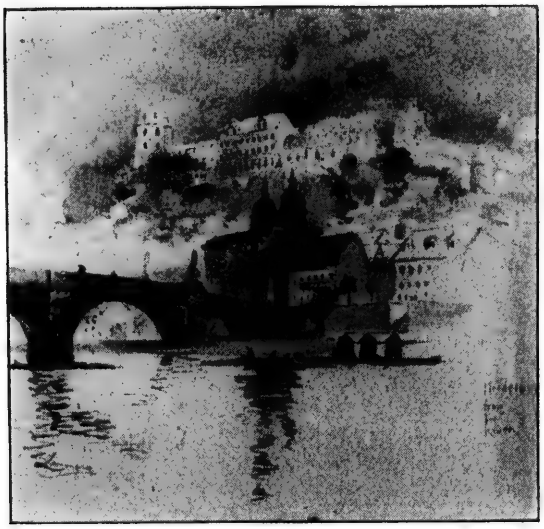
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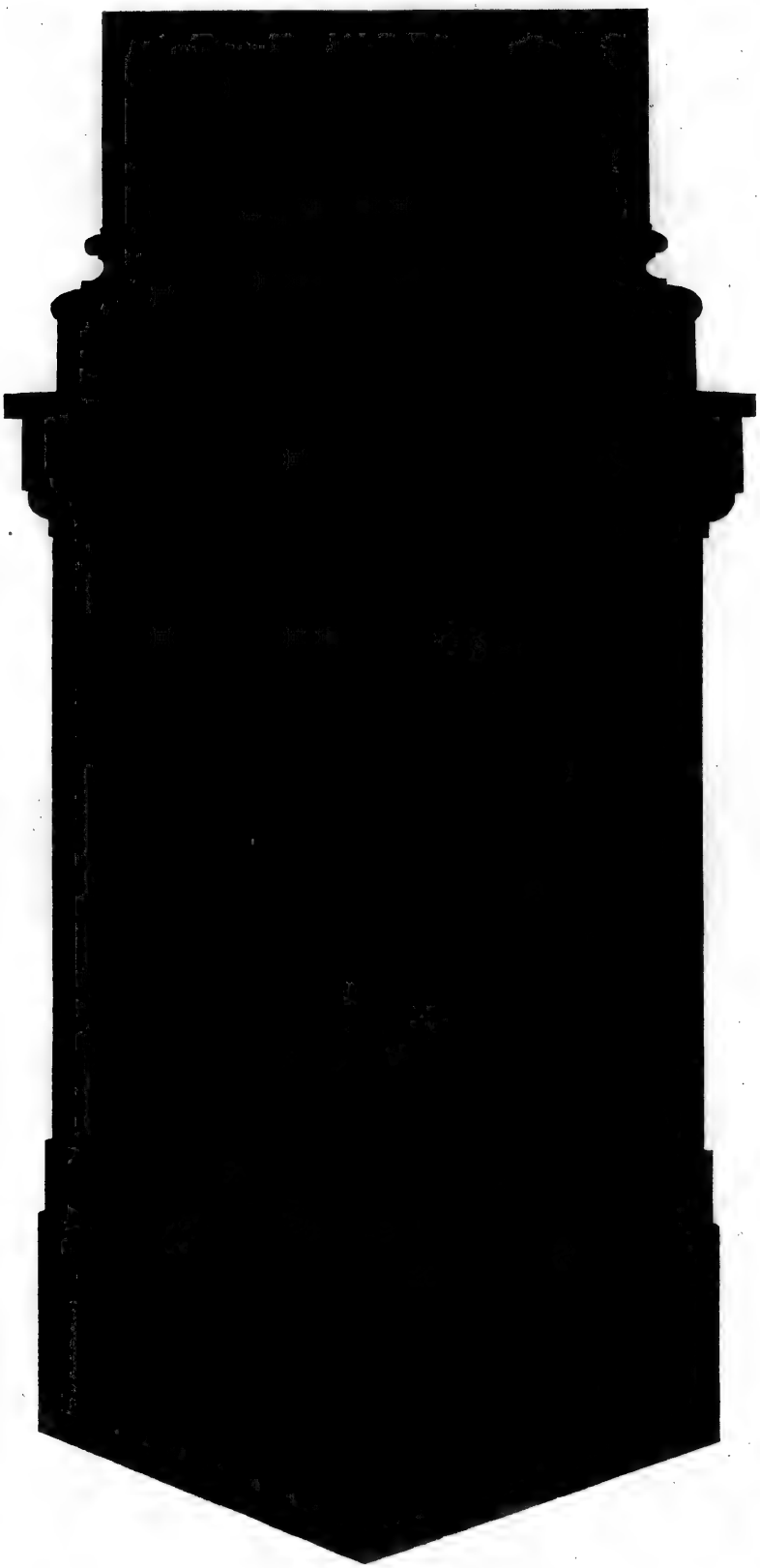
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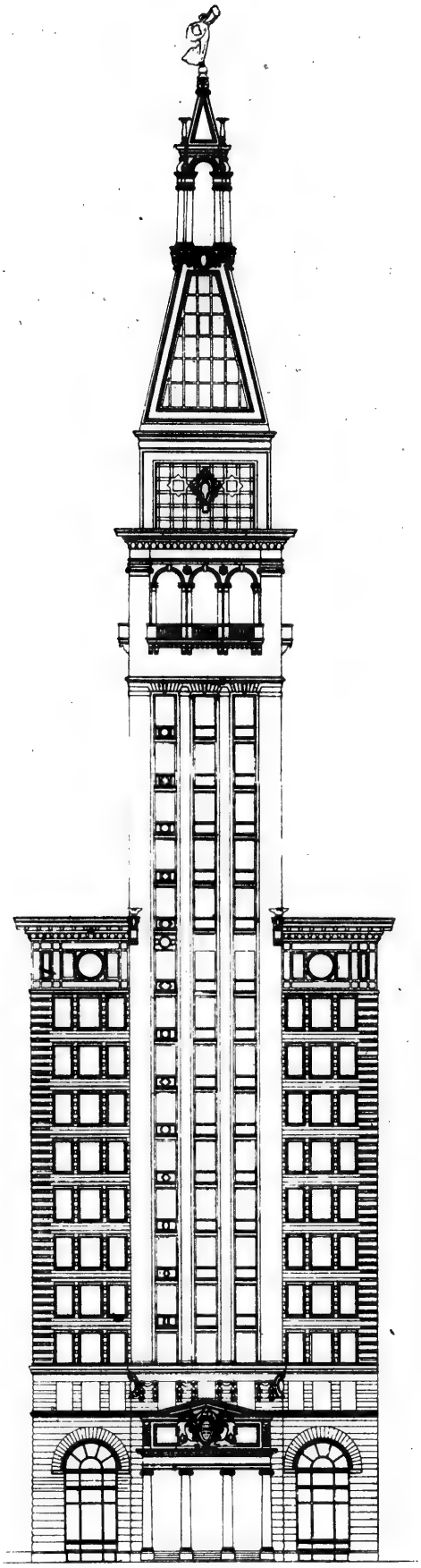
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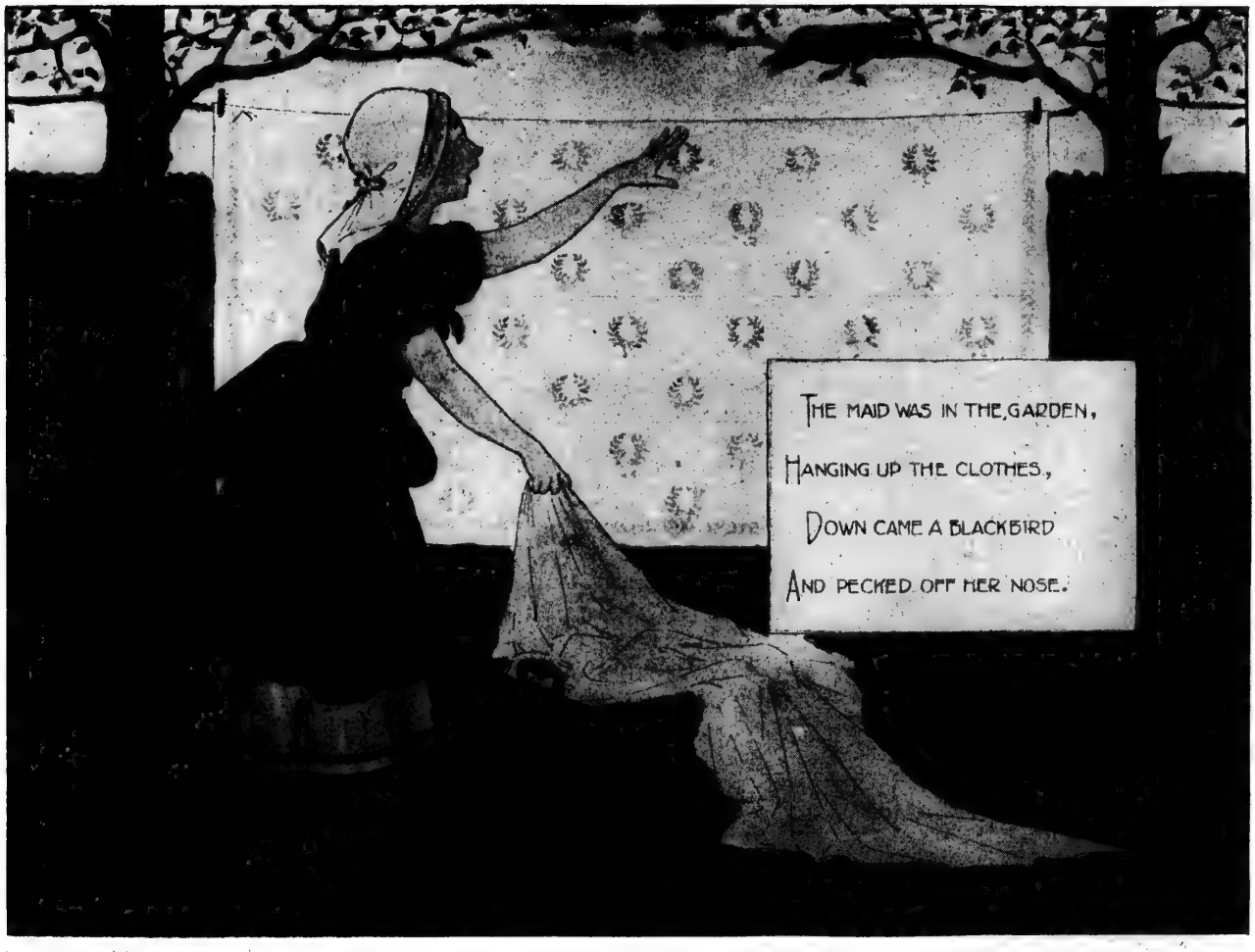
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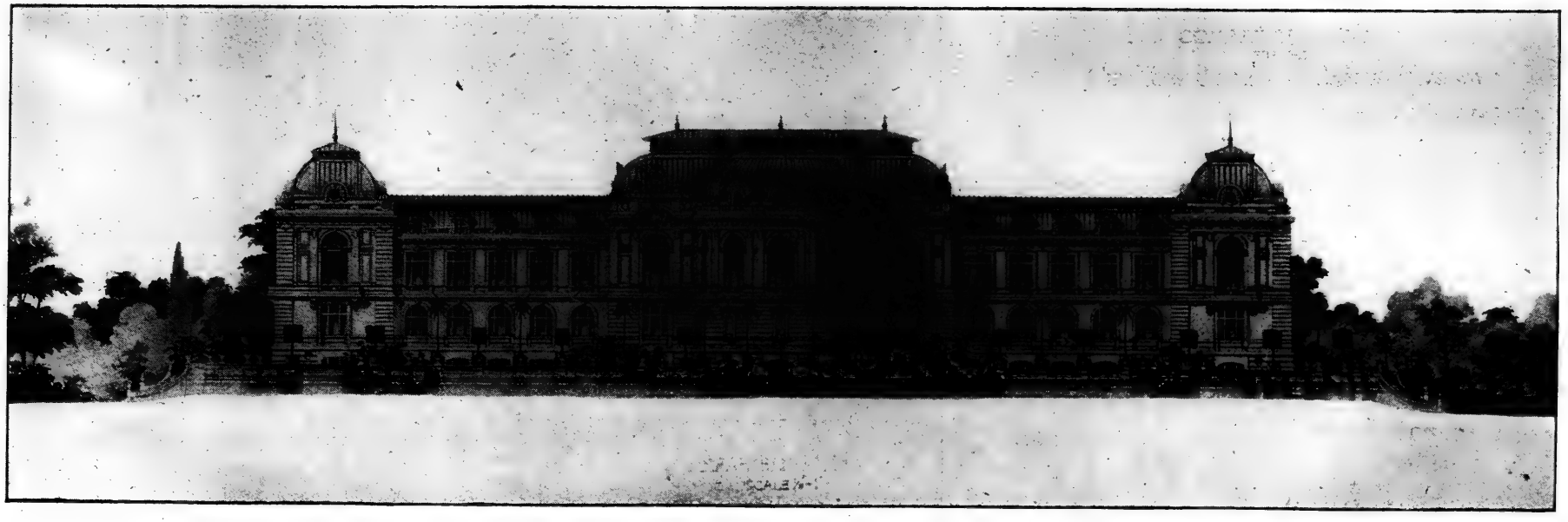
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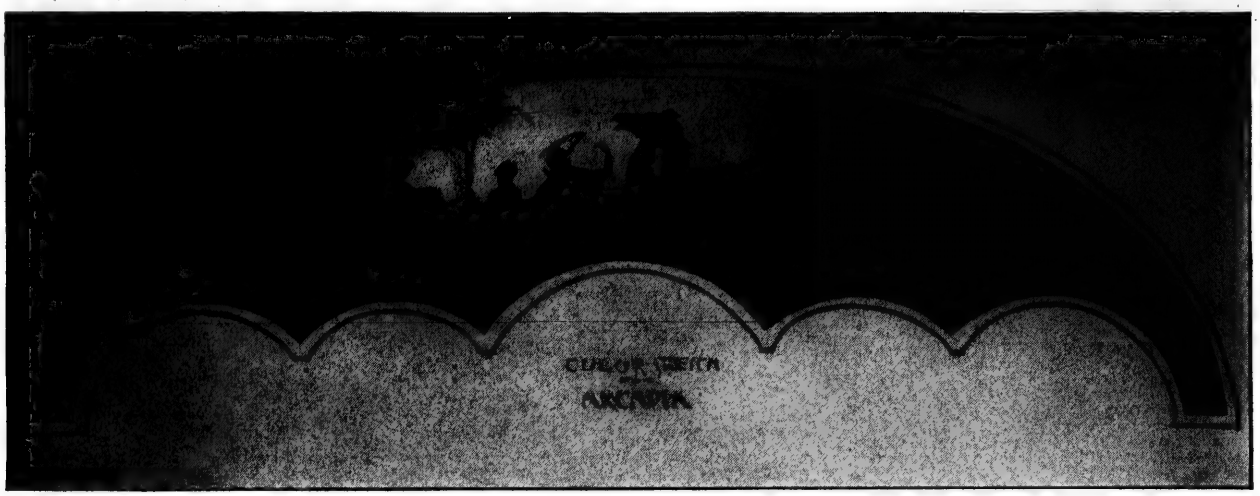
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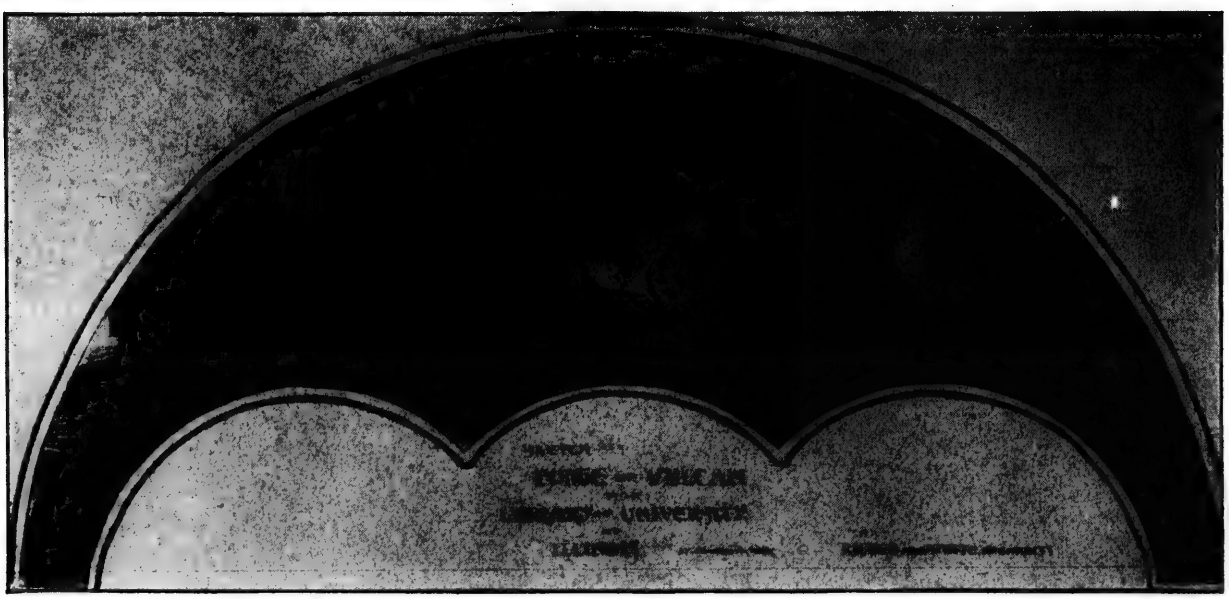
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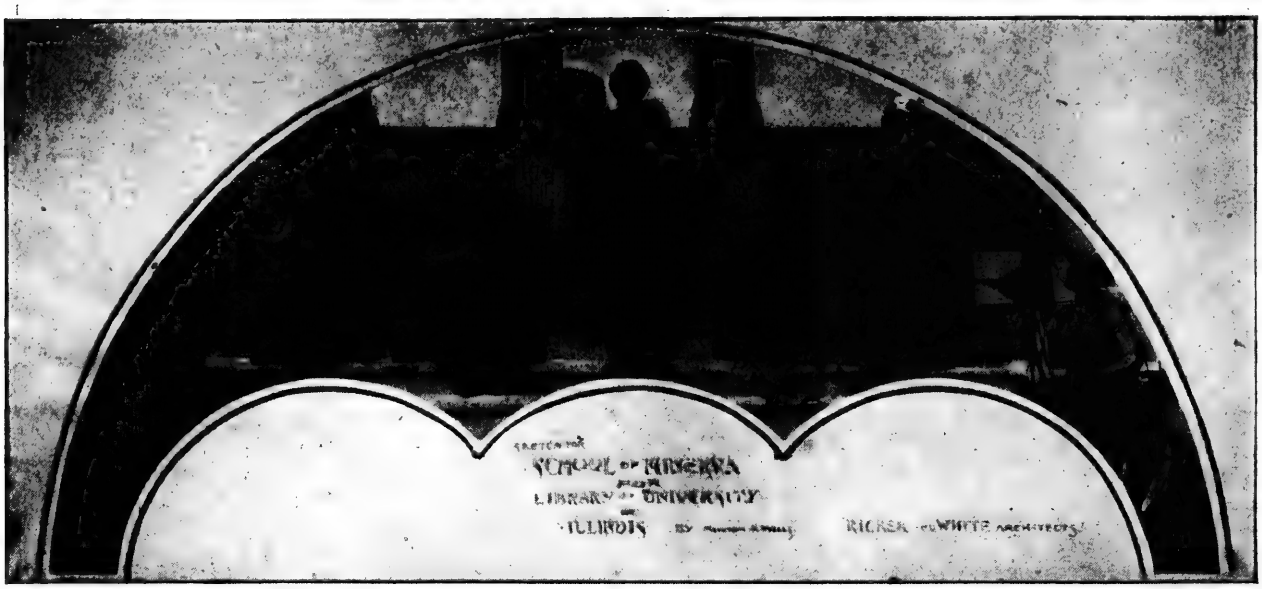
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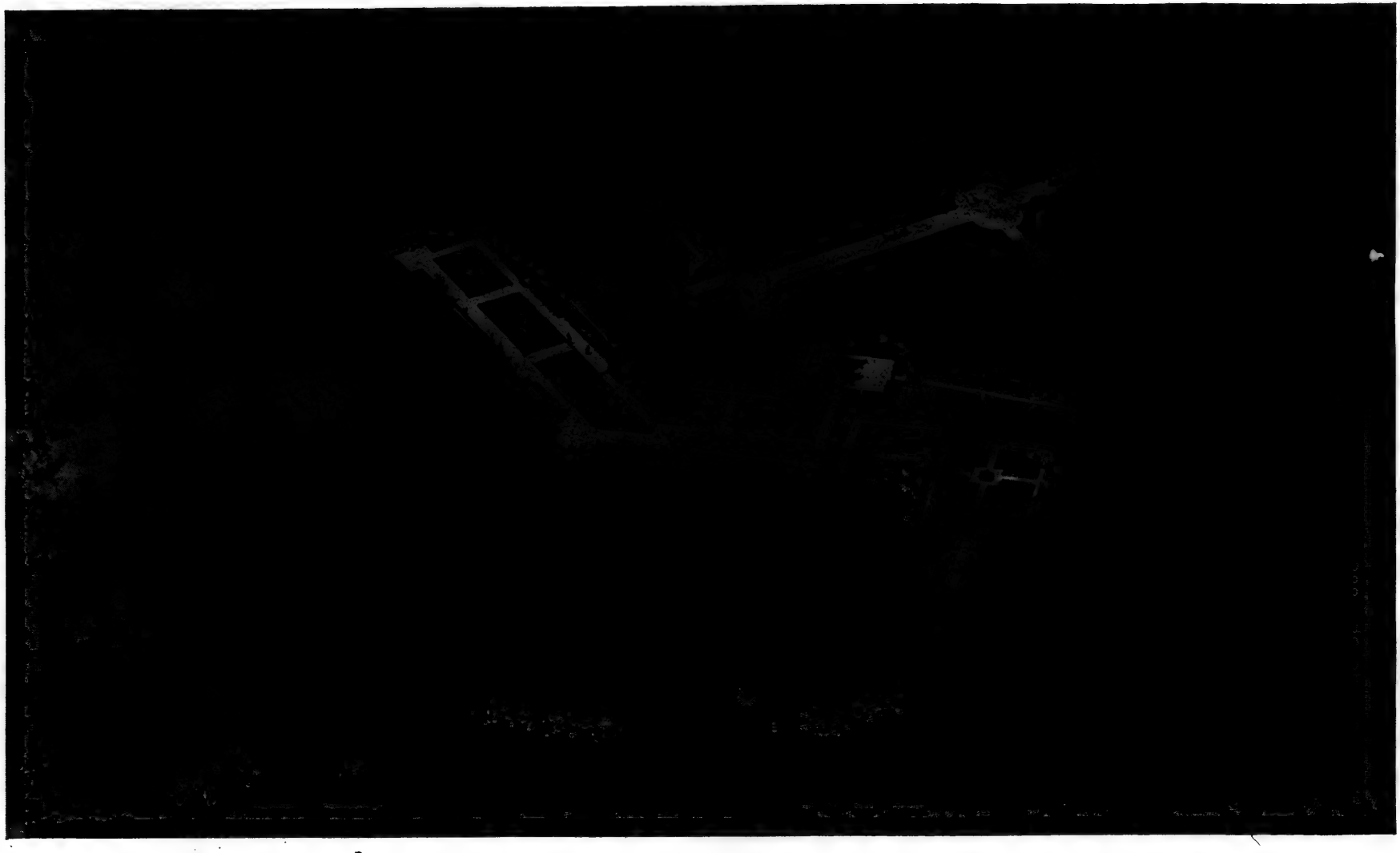
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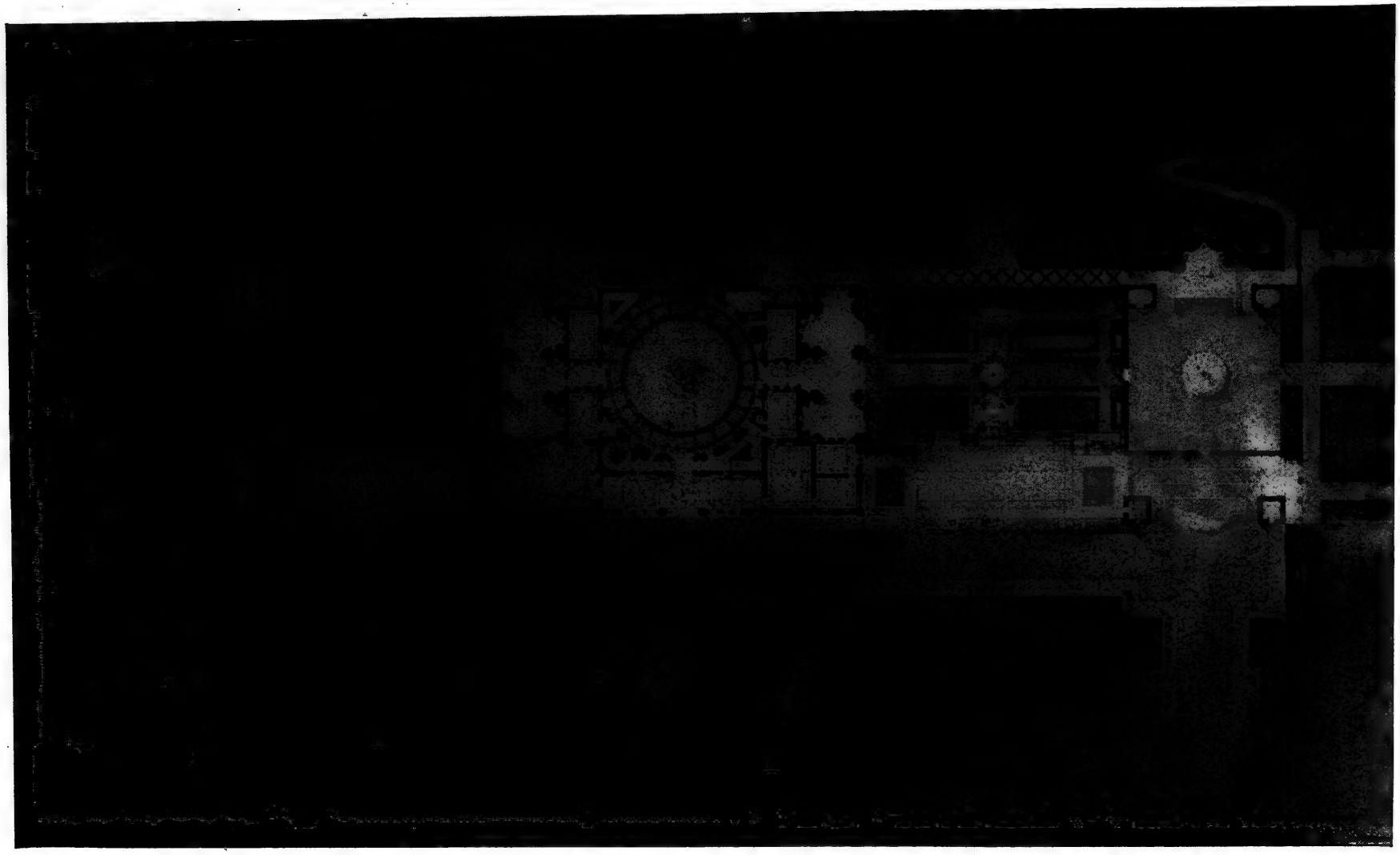
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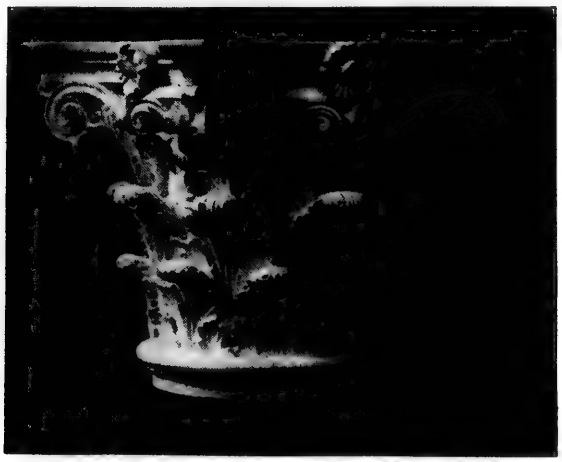


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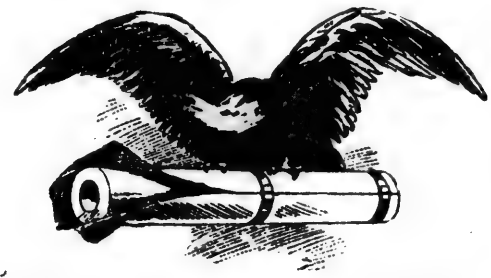
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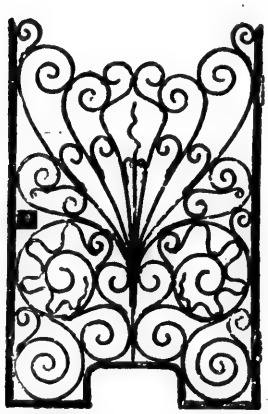
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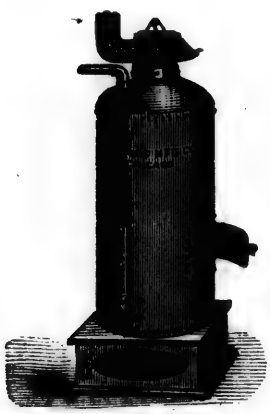
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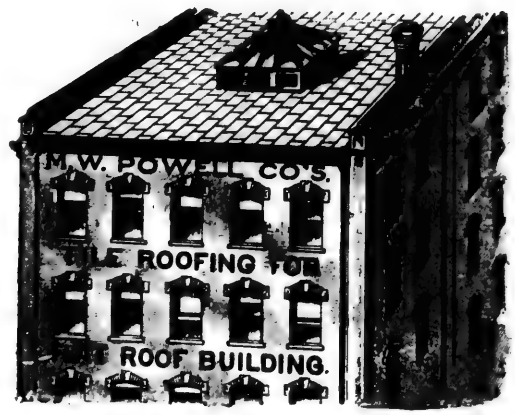
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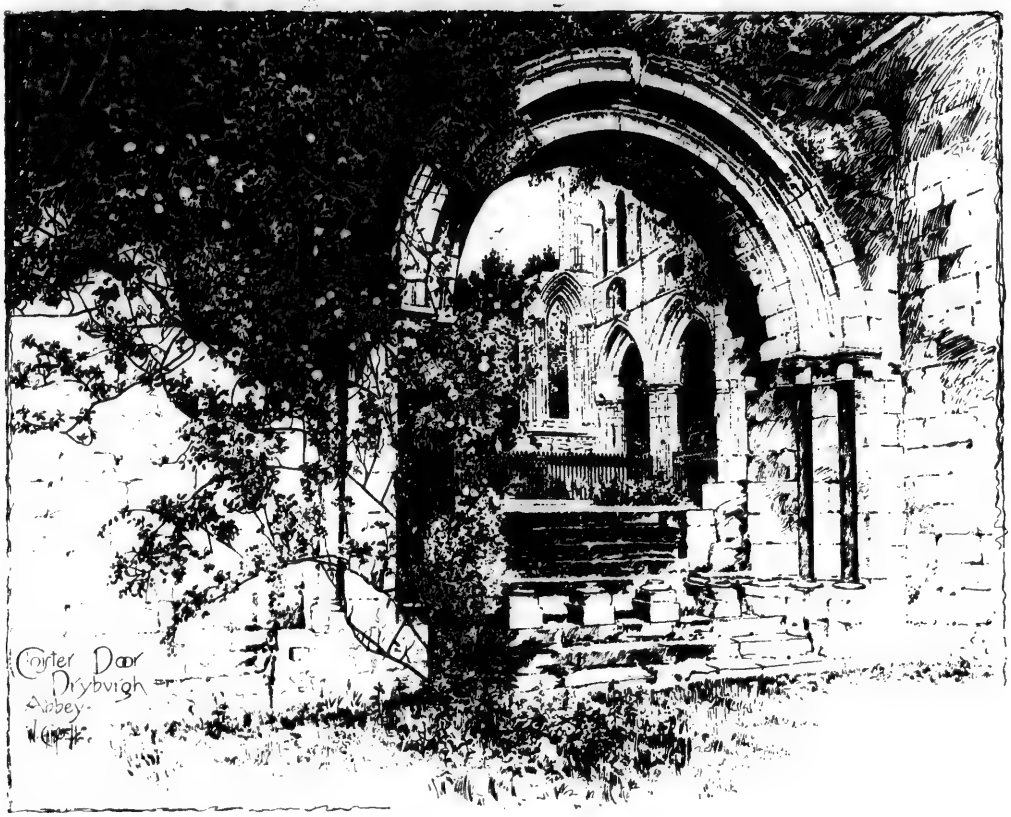
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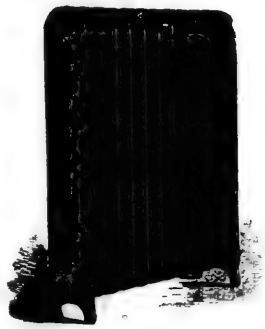
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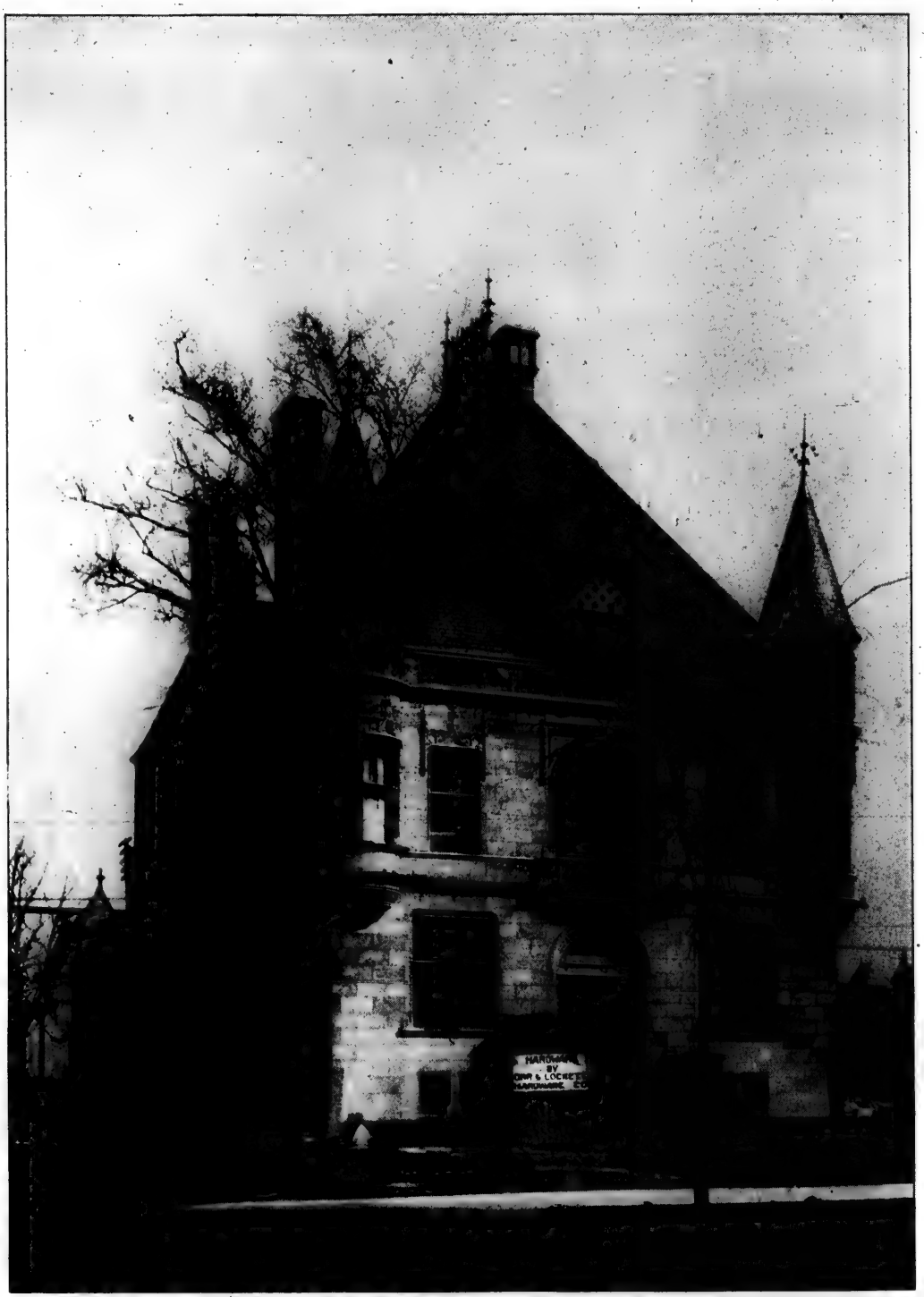
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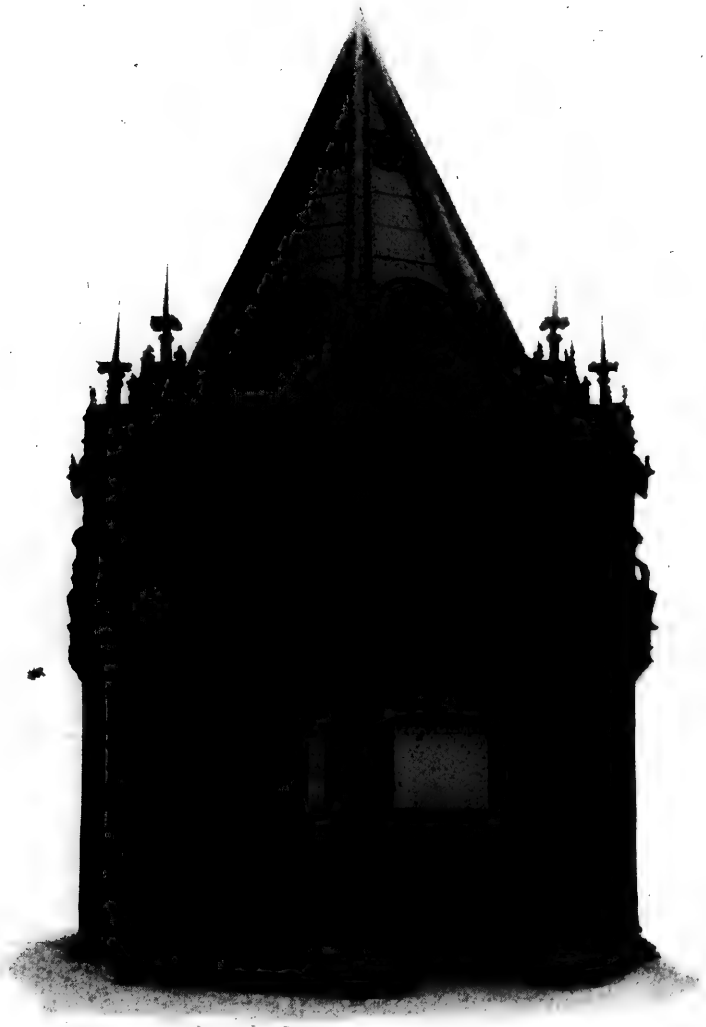
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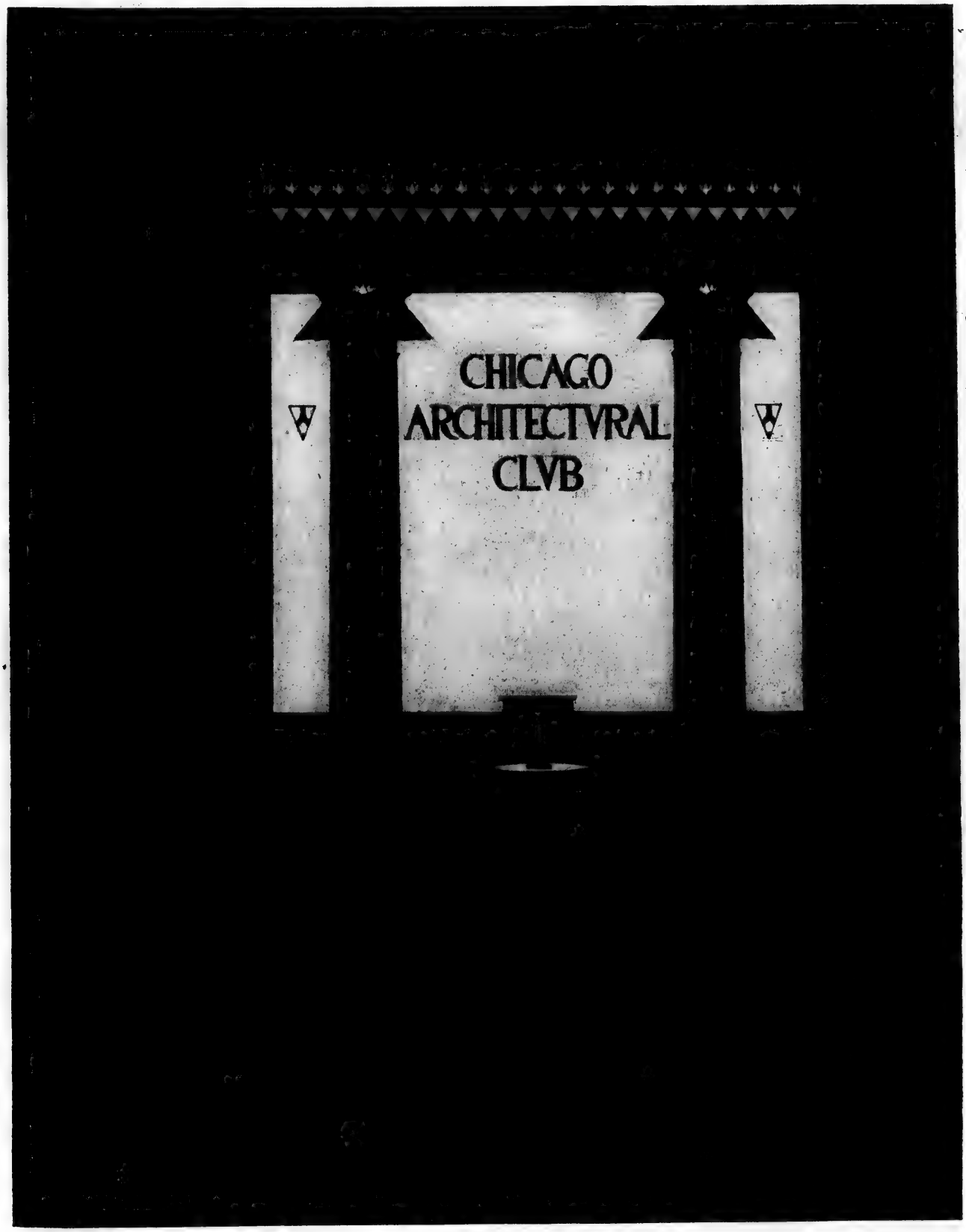
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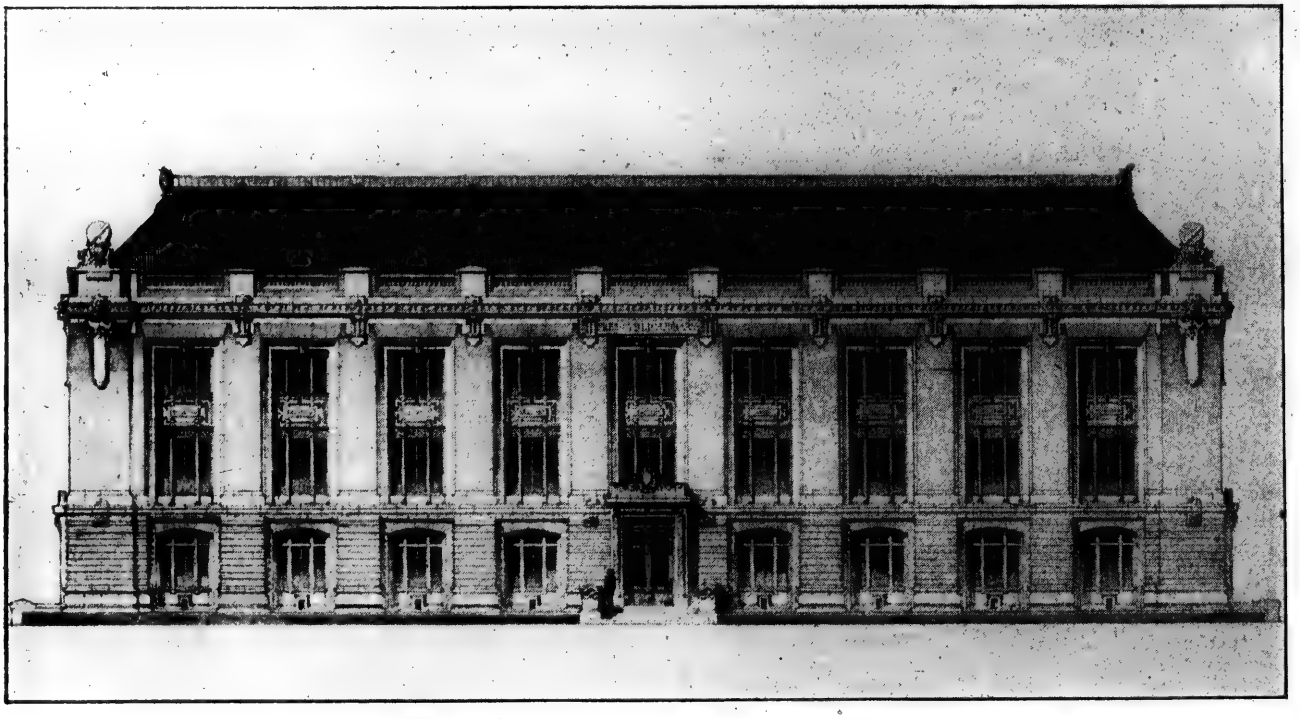
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OF THE

Chicago Architectural Club

BEING THE BOOK OF THE

THIRTEENTH ANNUAL EXHIBITION

1900

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GREETING.

THE Chicago Architectural Club, through the courtesy of the Art Institute and the coöperation of patrons, is enabled to submit to the citizens of Chicago this exhibition of the year's architecture at home and abroad.

It is also enabled to publish this book of the exhibition, and hopes that it may become a record and souvenir of an event worthy of commemoration.

The Architectural Club has noticed the great interest that has been taken in civic beauty by citizens, by our municipal officers, and by clubs and societies.

The Mayor has appointed a special commission to study the park problem; there are several projects for specific parks and playgrounds under consideration by the Council; the Woman's Club has determined to devote a portion of its energies regularly to civic beautification; the Municipal Science Club exists for the purpose of studying municipal problems; the Art Association has declared war on unsightly bill-boards; the Improved Housing Association has exposed our slum tenements and has come forward with plans for improvement, and the University of Chicago and the Northwestern University are directing the attention of their students to conditions and problems connected with the city's welfare. In addition, Chicago now has an Art Commission with power to pass upon public works of art. A directory of such societies is given on page 93. With the development and improvement of our commercial life and the steady increasing concern in municipal politics (and the gradual improvement in our city government), it is becoming possible for our city to grow in artistic life and expression.

Recognizing the increasing interest in municipal art, and believing in its ultimate accomplishment, the Architectural Club gladly lends itself to the combining and correlating of these activities. To that end it has invited the Improved Housing Association to share in this exhibition, and has availed itself of the cordial assistance of the Arts and Crafts Society. This society has furnished and decorated the two-room tenement planned and erected in the gallery by the Club.

To the exhibitors outside of our own membership the Club acknowledges its gratitude and appreciation of the great contribution made by them.

In addition to its self-appointed task along municipal lines the Architectural Club, in connection with the Architectural League of America, stands for the new thought in art and design.

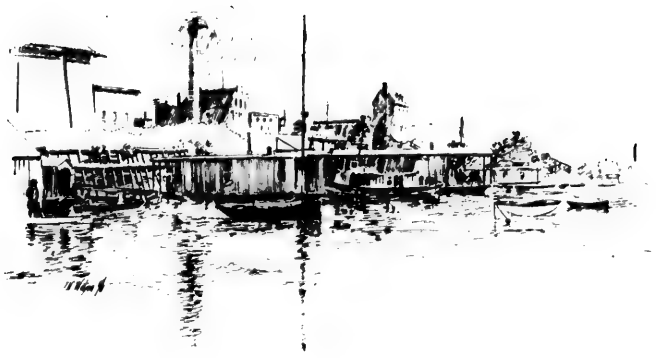
It stands for art which is fundamental, in which form follows and expresses function—which aims to "solve problems of utility in terms of beauty," and which, while revering the past, yet places principle before precedent.

It has taken special pleasure in observing the progress of the new spirit, as manifested in recent work in this country.

The illustrations in this book have been selected partially for the purpose of illustrating this idea, although it is frankly admitted that some of the work shown would not come under this head.

It is our hope that our friends will join with us next year in more closely uniting work along lines of common interest, and in making the Exhibition and the Annual still more representative of good work and progressive ideas.

THE EXHIBITION COMMITTEE.



Patrons of the Exhibition of 1900.

INSTEAD of resorting to the former method of financing our exhibitions by the sale of advertising space in the catalogue, another method has been adopted for the present year. The patrons whose names appear below have borne the entire expense of the exhibition of 1900 simply as citizens interested in the welfare and improvement of Chicago.

The Architectural Club takes this opportunity of expressing its appreciation of the action of the patrons, and of congratulating the municipality upon what it has received from them.

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General Contractor.

Hallberg, L. G .....812 Oxford Building.
Architect.

Halsted, Joseph .....388-390 West Randolph Street.
Architectural Iron Work.

Hansell-Elcock Foundry Co .....Archer Avenue and 23d Place.

Hawes & Dodd .....24 Adams Street.
Ceramic, Mosaics and Filing.

Head, Franklin H .....2 Banks Street.

Heath & Milligan Mfg. Co .....170 Randolph Street.
Paint and Color Makers.

Hennessy Bros. & Evans Co .....605, 100 Washington Street.
General Contractors.

Holabird & Roche .....1618 Monadnock.
Architects.

Holmgren, J. A .....815 Main Street, Evanston.
Painter.

Huber, Julius H .....172 Washington Street.
Architect.

Huehl & Schmid .....63, 163 Randolph Street.
Architects.

Hulbert & Dorsey .....175 Monroe Street.
Plumbers.

Hutchinson, Charles L .....2709 Prairie Avenue.

Interior Wood Working Co .....296 Wabash Avenue.

Jeffries Co., The .....Janesville, Wis.

Jenney & Mundie .....520 New York Life Building.
Architects.

Kehm Bros. & Mertz .....19 North State Street.
Steam Heating.

Knisely-Yeldham Co .....74 West Monroe Street.
Slate, Tin and Iron Roofers.

Kroeschell Bros. Co .....55 Erie Street.
Boiler and Steamfitting Works.

Lanquist, A .....404, 115 Dearborn Street.
Mason and General Contractor.

Lathrop, Bryan .....77 Bellevue Place.

Library Bureau.....215 Madison Street.
Fine Interior Woodwork.

Ludowici Roofing Tile Co.....419 Chamber of Commerce.
Interlocking Terra Cotta Roofing Tile.

Luminous Prism Company.....27 South Clinton Street.
Patent Lights.

Mackolite Fireproofing Co.....701, 103 East Randolph Street.
Fireproofing.

Marthens, Chester N.....171, 73 South Canal Street.
Interior Marble Work.

McFarland, J. C.....2511 State Street.
Sheet Metal.

Meacham & Wright.....308-9 Chamber of Commerce.
Utica and Portland Cement.

Morava, W.....Marquette Building.
Structural Iron.

Moulding Co., Thomas.....808 Chamber of Commerce.
Pressed Brick.

Mulvey, Arthur B.....310, 59 Clark Street.

Murphy Varnish Company.....22d and Dearborn Streets.

Nacey Co., P.....315 Wabash Avenue
Plumbers and Steamfitters.

Nelson & Son, F. P.....115 Dearborn Street.
Painters and Decorators.

Nelson Co., W. P.....193 Wabash Avenue.
Painters and Decorators.

Neubauer Decorating Co.....169 Wabash Avenue.
Decorators.

New York Belting & Packing Co.....150 Lake Street, Chicago.
Manufacturers of Interlocking Rubber Tiling.

Northwestern Expanded Metal Co.....860 Old Colony.
Fireproofing.

Northwestern Terra Cotta Co., The.....1118 The Rookery.

Otis Elevator Company.....409, 277 Dearborn Street.
Passenger and Freight Elevators.

Patton, Fisher & Miller.....605, 115 Monroe Street.
Architects.

Pauling, E. G.....19, 132 La Salle Street.
Financial Agent.

Petersen Electric & Structural Iron Works.....1013 New York Life Building.

Pfeffer, Herman.....1557 Marquette Building.
American Mason Safety Tread Co.

Pfleger Manufacturing Co.....960 North Spaulding Street.
Screens and Weather Strips.

Pischel, Fred.....1510 Oakdale Avenue.

Powers Regulator Co.....34, 40 Dearborn Street.
Heat Regulators.

Pratt & Lambert.....370 26th Street.
Varnishes.

Prentice Company, L. H .....203 Van Buren Street.
Heating Contractors.

Prindeville, Charles H .....85 Dearborn Street.
Architect.

Post Co., Frederick.....60 Lakeside Building.
Architects' Supplies.

Robinson, John C.....50, 175 Dearborn Street.
Contractor.

Rock Plaster Mfg. Co.....1019 Chamber of Commerce.

Rogers, James Gamble.....1314 Ashland Block.
Architect.

Russell & Erwin Mfg. Co .....941 Marquette Building.
Architectural Hardware.

Ryerson, Martin A.....49th Street and Drexel Boulevard.

Schmidt, Richard E.....1013, 172 Washington Street.
Architect.

Schmidt, R. O .....191 and 193 Superior Street.
Architectural Modeler.

Seeman, Emil H .....132 La Salle Street.
Mortgage Investments.

Selfridge, Harry G .....117 Lake Shore Drive.

Shaw, Howard .....115 Monroe Street.
Architect.

Sheeler, H.....403, 115 Dearborn Street.
House Mover.

Sherman & Flavin.....2507-09 State Street.
Marble and Tile.

Simpson Bros. Co.....704 Chamber of Commerce.
Cement and Asphalt.

Sollitt Co., Oliver .....106, 140 Dearborn Street.
General Contractors.

Sollitt, Ralph and Sumner .....104, 140 Dearborn Street.
General Contractors.

Spierling & Linden.....1216 Michigan Avenue.
Decorators and Furnishers.

Stamsen & Blome .....Bank Floor, Unity Building.
Cement and Paving.

Stebbins Co., S. J.....74 Van Buren Street.
Hardware.

Struble & Co., Henry .....293-307 East 40th Street.
Cut Stone Contractors.

Sullivan, Louis H .....1600 Auditorium Tower.
Architect.

Sutton, John C .....203, 167 Dearborn Street.
Plastering Contractor.

Temple, Wm.....1303 Chamber of Commerce.

Thomas & Smith.....16 North Clark Street.
Steam Heating.

Thomlinson, Bradbury, Riley Co.....39th Street and Stewart Avenue.
Cut Stone Contractors.

Tiffany Enameled Brick Co.....Marquette Building.

Tobey Furniture Co., The .....100 Wabash Avenue.
Furniture and Decorations.

Treat, Samuel A .....1507 Fisher Building.
Architect.

United States Blue Print Paper Co .....717 Rialto Building.
Architects' Supplies.

Vanderpoel Co., The.....497-503 West 22d Street.
Architectural Iron Works.

Walch & Wyeth.....208-10 Lake Street.
Magnesia, Steam Pipe and Boiler Covering.

Walther, Ferd .....503, 172 Washington Street.
Carpenter Contractor.

Weary, Edwin D .....1449 Marquette Building.
Architectural Modelings and Mosaic.

Wells, W. A. & A. E.....1014 Monadnock Building.
General Contractors.

Wilmarth Co., T. W .....225 State Street.
Gas Fixtures.

Winslow Bros. Company, The .....368 Carroll Avenue.
Ornamental Iron.

Wolfinger, Clarence I.....164 La Salle Street.
General Contractor.

Woodstrom, John .....92 La Salle Street.
President Lake View Building Co.

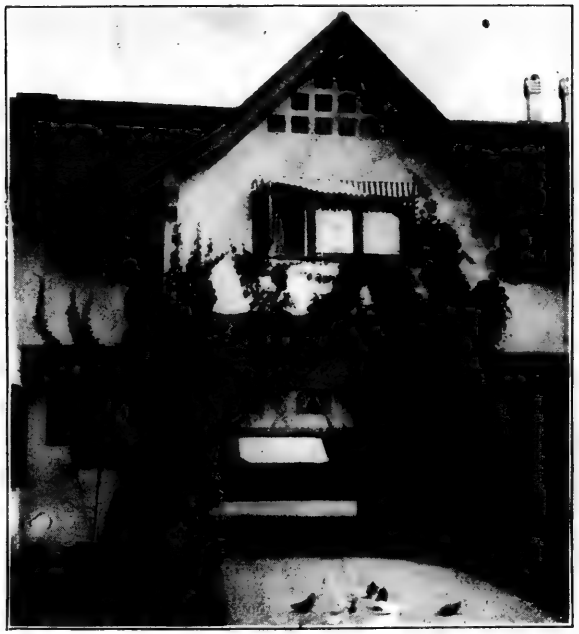
Zimmerman, Albert G .....115 Monroe Street.
Architect.



RESIDENCE OF NORMAN B. REAM, THOMPSON, CONN.
Shepley, Rutan & Coolidge, Architects.

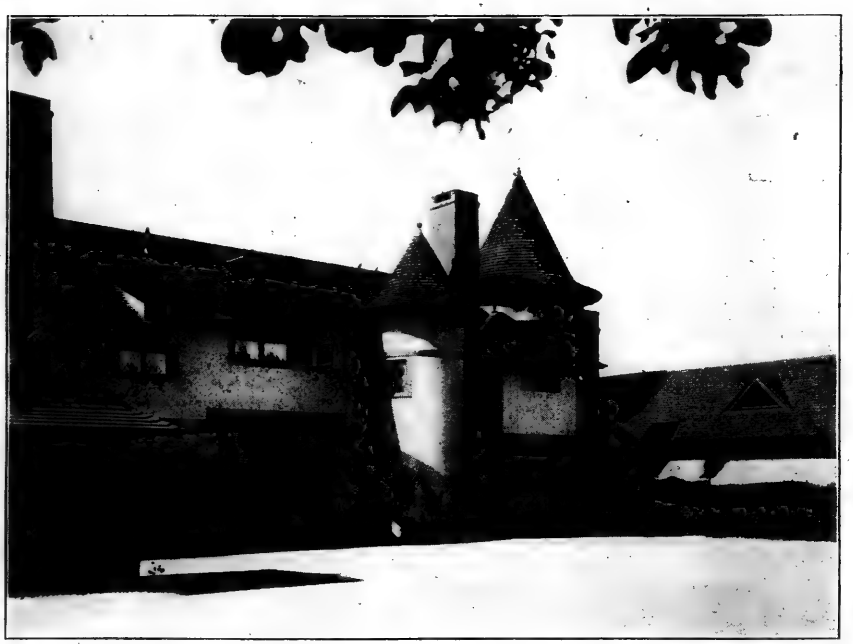


CROWHURST—RESIDENCE OF ARCHITECT FRANCIS M. WHITEHOUSE, MANCHESTER, MASS.

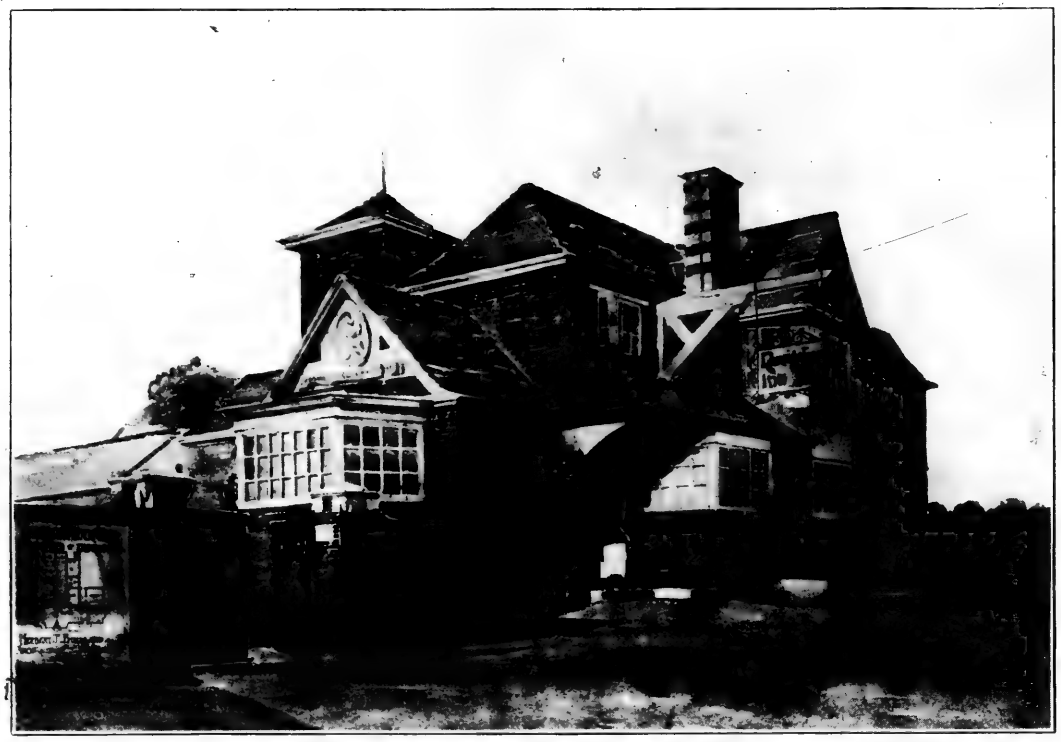


Entrance.

CROWHURST.



View in Court.



A ROADSIDE INN.
Herbert T. Buckland, Architect.

THE HOUR OF OPPORTUNITY.

I.

GREAT events have proved that Chicago is the epoch-making city of this nation. Whether we believe there are special providences made for us only, or believe in a manifest destiny, or that our city is but the product of an evolution out of the vast forces of the Northwest, the myriad powers of her environment, we can not but perceive that ever and anon there comes a stroke upon the tocsin of Time betokening that it is again our turn to touch the heart of the world.

But it is not so much to the credit as for the development of a people that such events and periods of intensity occur. It is, indeed, a dangerous thing for a man to elect himself a hero, or for a people to arrogate to themselves anything more than a feeling of satisfaction and thankfulness that they have had a chance to do something that brought heroic results. As, for instance, it was not the people of Chicago who had the wisdom or the power to select Abraham Lincoln for his work, though it was upon this chosen spot that their frantic enthusiasm, heedless of most things save that he was their own, helped to ordain unwittingly the destiny of Lincoln to undreamed of tragedy and sorrow, but to sublime duty and opportunity, and to an immortality of memory, affection, and renown. Thus it came about that in no other city exists a spot more worthy of heroic bronze, nor one to which the centuries may bring a greater fame, than the one where Lincoln first received his crown of wild olive at the hands of the people.

Other happenings here have proved to be of colossal import to the world, as well as to our own welfare. The burning of Chicago aroused the world to an outpouring of sympathy and practical help that broke all records and made the world, by that much, better. Out of that unparalleled catastrophe and its exigeant demands, sprang the need and broad opportunity that created a race of architects whom this nation should not forget to honor. For it was they who first attacked and successfully fought the impatient, crass, and imperious commercialism of Chicago, and taught this city its first real lesson in the greater world economy of how commercialism may find its surest

success and largest profits by the aid and dominion of Art. And, in doing this, they builded better than they knew, for, by the stand they took then, backed by the independence they were able to maintain, they did but pave the way for the infinitely greater triumph of the same kind that came twenty years later, when all the world, amused and curious, was watching to see what we could do with an international exposition. Upon the stroke of another mystic hour of opportunity there arose here, in supernal beauty, the majestic flower of civilization that won for Chicago the civic crown of a World City. When the manly insistence and good generalship of one great firm of architects, supported by the generous self-abnegation of others of the Chicago contingent, won, in their good-tempered struggle for the mastery over such commercialism as existed in the World's Fair Directorate, and established once for all the suzerainty of Art in World's Fair matters, they accomplished for this nation what no other power could have done at the moment, and won a victory of inestimable significance to our future.

But that is not all. They also not only raised up a magnificent professional standard and astonished the world by the splendors of their creative genius, but they took an advanced position of leadership which they can never honorably yield — the leadership of Art — to resign which would be stultification. From the day of closing of the World's Fair gates, it has been clear that supremacy in Art, of the American people, will depend more upon the ethical methods of architectural practice and the cultivation of a high *esprit du corps* among architects than upon any other influences.

True, the American people, busy with gambling, stock yards, steel mills, trust combines, presumptive prosperity, imperialism, gold mines, and a few thousand other things like those, have little idea of what supremacy in Art may bring to a nation. They have admirable, but uncertain, promptings, and it must be admitted that these are almost universally, though privately, entertained, but they have not learned at all that if they would only avail themselves of the supreme opportunities in Art which have been given them along with the rest of their heritage they would soon rule the commerce of the world, and, far better than that, they would conquer and rule themselves, and rid themselves of evils that are now so apparently remediless, so corrupting, and malign.

The prescience and civic patriotism of Pericles led the Greeks to build the harbors and the Piræan Way for defense and for the

commerce of Athens, and with the glories of its Parthenon and Acropolis to set the seal of beauty and art upon their civilization, the one that outlives all others of antiquity in human sympathy and interest. The palaces of St. Petersburg "like a mist rose into towers" from the marshes of the Neva at the arbitrary will of Peter the Great, and the plans of Paris, the beautiful city of the modern world, were drawn anew for the protection and glorification of the Napoleonic dynasty that shriveled one day as a giant mushroom withers in the blaze of a summer morning's sun. But these were one-man power propositions. Chicago's present opportunity grows out of accumulated necessities, conditions and interests so general, so vital, and so obvious, that no despotic decree of czar or emperor, no scheming political boss like Tweed, and not even a Pericles is needed for its exploitation. The fundamentals of this proposition are so many and so broad as to show plainly that they are nature's own, and in their formation implicitly follow the law of cause and effect and the law of circumstance.

Confronting Chicago at this moment is another stupendous opportunity so incomparable, so practical in its foundations, and so fascinating in its possibilities that its dominance over public sentiment and over the ambitions, the minds, the will, and the enthusiasm of the people of Chicago, will, when they understand its underlying propositions, as far surpass the World's Fair period as the sensations of that time were beyond the ordinary.

No such opportunity was ever offered to any other city in the world. The facts which now exist and which form the basis for this opportunity are dimly felt by many — are realized in part by some — but are combined and understood in their aggregate by very few.

Scrutinizing them, the first all-important group of facts to concentrate upon and realize is :

First. That over one thousand millions of dollars (1,000,000,000) is now changing hands, or in form of refunding operations, is relocating in different depositories and investments connected with the reorganization operations of the transcontinental trunk and subsidiary lines of railroad now going on, and a thousand millions more will be needed and used to complete these reorganizations safely upon their thoroughly new basis of radical economy and reform.

Second. That it had become a question, vital to the great money syndicates of the world, whether these railroads should face reorganization or stagger along under unbearable burdens, or in an avalanche

of bankruptcies involve the whole business world in so appalling a panic as to bring almost universal ruin.

That, thanks to the wisdom and the courage of the masters of finance of this country and abroad, aided by the fortunate tide of great industrial production, good prices and abundant crops in the United States, this dreaded panic has been forestalled and averted, and the work of reorganization has been so consummately and silently managed that even the speculators of the stock markets have for once failed to realize what was going on.

Third. That scientifically located terminals, so placed as to accomplish the most perfect economies by being directly upon deep waterways and harbors at certain points on the Pacific Coast, the Atlantic Coast, *and especially at Chicago*, are vital to the success of these great railroad reorganization schemes, for the time has come when every hour and every penny that can be saved in transferring or transporting a ton of freight means a double benefit, both to the public and to the railroad interests, while the enormous growth of the tonnage of water freights, owing to the increased size, capacity and economy of operation of deep-draft lake and ocean ships, has forced the railroads to a policy of conciliation and preparation for mutual accommodation.

The second great group of salient facts to recognize is :

First. That here at Chicago is the spot for the greatest harbor in the world.

Second. That in the economy of the silent, immutable law of progress the natural head of navigation of the Mississippi River is not at Saint Paul, but at Duluth, West Superior, and up the Georgian Bay.

Third. That those prophets of development, the Rothschilds, whose decisions are based upon profoundest expert research and knowledge of conditions in every part of the United States and British America, believe that at South Chicago will center the most colossal and varied steel industries of the world.

Fourth. That in the difference in levels between the lakes above us and between Lake Michigan and the Mississippi lie the stored-up dynamic forces that will ultimately settle the question of supreme manufacturing interests — here, in the low gap of Chicago, only a few hundred feet above sea level, and lying at the heart of limitless transportation facilities and natural resources of the richest country in the world.

* * * * * * * * * * * *

Every man conversant with our real condition knows that Chicago needs this new harbor, with all the auxiliary docks, warehouses, elevators, belt lines without grade crossings and connecting all lines with deep water, and, in short, all modern appliances for the transfer, transshipment and proper allotment of the millions of tons of freight that gather here now and are subject to drastic disadvantages because we have no proper dock system.

The trains of thirty-five railroads ply in and out, and others are wanting entrance to Chicago, but for not one of these have we any proper terminals next to deep water, nor even any proper accommodation for lake freights now aggregating annually in tonnage several times more than freight passing through the Suez Canal.

Track elevations settle but few of the vital problems of terminal business. The cartage problem involves millions of dollars of loss annually to both shippers and railroads. The congestion of our streets, unregulated and puzzling as it must be so long as present conditions prevail, is a direct tax upon all business and all property — onerous and scarce endurable — amounting in some respects well-nigh to confiscation. In the two square miles that constitute the business center, property values aggregating two hundred millions of dollars are at a standstill or retrograding. The street pavements are rotten, or otherwise ruined, and the conditions under them are worse and more dangerous; the soil foul and poisonous; the manholes and sewers filled with deadly gases of decomposition, mixed with explosives from pipes rotted everywhere by electrolysis, and explosions are imminent at any moment, especially in winter, by contact with electricity leaking from thousands of wires and broken-down conduits, that even the proprietary companies scarce dare to inspect.

Grime and filth abound. The city authorities, for the most part, do as well as they can, but with a treasury virtually bare, and deficit rampant where millions of dollars are needed, it is idle to expect an efficient public initiative.

The intramural surface railroads, hampered and oppressed by congestion of the streets, have reached their limit of efficiency. They pack the people in like sardines, but run their cars as well as they can and really do wonders. But the down-town district is their purgatory of involuntary murder, of cost of operation, of breakdowns, loss of time, disappointment of their patrons and consequent generation of hostility, and a hundred other privations that assail their corporate business and demand quick remedy.

It is imperatively demanded that the Chicago River shall be improved and readjusted to a higher degree of usefulness now that it is regenerate, and the property along its banks not wasted by the idiocy of digging it out and throwing it away, but made ten times more valuable than ever. Dismal portents are in the labor sky of strikes and lockouts, bans and boycotts, and our people are humiliated and bewildered as never before, over the stagnation of the building business, and the shame of the foregoing evil conditions. And yet this city may well look forward to a realization of its opportunities on a world basis and in accordance with world conditions.

II.

Chicago's greatest opportunity, like every other tremendous thing in life, is thus made up of matters good and evil, things of formidable prestige, power and influence ; things that are dreadful, virulent and degenerate, ideals that are noble and feasible, necessities innumerable, some exasperating, some revolutionary and some auspicious, but all crystallized and bound together into one golden hour of supreme necessity — the matrix of reality fused by the white heat, the electric flame of the nick of time and circumstance.

To create the scientifically located harbor and terminals that will protect and double our commerce, that will relieve us of congestion by one comprehensive plan, that will take care of genuine rapid transit for freight and passengers of every kind, give the enormous extra benefits of short-haul transportation through the worst congested of cities is considerable of a job and will cost ten millions of dollars to start with, and forty millions more when all is done. But there are people outside of Chicago who desire these improvements in our city just as much as we do, and they happen to be the people who have already put more money into railroad investments, principally centering here, than the total valuation of the whole State of Illinois, Chicago included. They have not balked at raising two thousand millions within the last two years, and it is known that they are not averse to furnishing the fifty millions this Chicago work will require.

The city of Chicago will not have to put up a dollar, nor levy a tax, nor assume a responsibility beyond a legal police control that is properly the municipal function, but will get enormous public and

municipal benefits. In response to the general feeling that something must be done, many of our citizens have already applied themselves unselfishly to the work. Some effort bore immediate results, some was apparently unsuccessful, but all helped toward creating the necessary preliminary conditions.

We are all familiar with the plan for a boulevard subway under the river proposed by Mrs. H. N. May; we have been attracted by the underground loop subway proposed by Gen. Wm. Sooy Smith, and the conduits by Commissioner McGann. We know of the scheme for subways proposed in a general way by Mayor Harrison, and acknowledge our debt to Owen F. Aldis and his associates in promulgating the subway idea several years ago.

J. R. Putnam's Arcade Rapid Transit Railway proposition was an important contribution, as was General Torrence's elevated terminal. Too much can not be said of the work—so much of it already executed in track elevation, the credit of which is so largely due to Commissioner John O'Neill. And to Arthur J. Caton, Judge Ewing, J. N. Jewett, B. F. Ayer, Telford Burnham, G. P. Englehart, Wm. Penn Nixon, Marshall Field, T. B. Blackstone, M. B. Madden and many others we are indebted for the agitation of the Lake Front Park scheme with the outer boulevard to Jackson Park.

An invaluable practical demonstration is now being made by Geo. W. Jackson, who, with the new telephone conduit, is showing the great importance of the space beneath our streets and the feasibility of its use.

A great work has been done by the Illinois Chapter of the American Institute of Architects in planning a possible improvement of the Lake Front and for using the park north of the Art Institute for municipal buildings.

Availing ourselves of this great opportunity now means to the city and citizens of Chicago the quadrupling of the values of property, especially in the down-town district. It means doubling the population of Chicago in a shorter time than it ever doubled before. It means the permanency of street pavements, without the assessment of property abutting, and making each street equal to a boulevard, but without restriction of desirable traffic. It means the immediate improvement of the Chicago River and returning it to a traffic greater than ever, and more profitable. It means the development of the Calumet region beyond the dreams of any of the promoters of that region; and, finally, when it becomes really known that fifty millions of dollars are actually to be spent at once for practical benefits to

Chicago, it means that the beautifying of Chicago becomes a matter of course. It means the completion of the Lake Front Park. It means new municipal buildings, permanent exposition buildings, art buildings, libraries, museums, and galleries, the construction of boulevards and parks — these must all be included in the plans of the future not far off.

Finally, it means emphatically that, with the enormous gathering volume of popular feeling and public interest that these things will inevitably create, joined with the fact that many thousands of workingmen will find steady employment in construction work for three years, and at least twenty-five thousand will then have permanent employment, no labor strikes or kindred obstructions could stand a show of success in the face of the public sentiment and safeguards, or the instincts of self-preservation among the labor men and trades councils.

It needs no clarion call to convey to a body of practical idealists like the American architects that fifty millions of dollars provided to be spent here on practical things that will enable the business men of the town to do five times the business that can now by any possible chance be done under present conditions, and will bring the business, too, will mean a hundred millions more, at least, for the architects to provide investments for in more costly and magnificent structures for the down-town district. If they can witness such a realization of opportunity as that, they can well afford to be imperturbable over the surrender of practicality made by New York in allowing a nine-million-dollar Speedway to be built along the shore of Harlem River, thus spoiling the most magnificent site in the world, except ours, for an ideal dock and warehouse system, at the plutocratic beck of Tammany and Wall street millionaires, political and stock exchange bosses, to the real detriment of the people and enormously to the detriment of New York.

For the wonted discernment of the architects will show them that, with the prestige Chicago has already conferred upon their profession, and the grand backing of this greatest of opportunities, they themselves can become *facile princeps*, leaders of artistic and commercial progress of every kind. It is in their power to do these things, to organize for a world-important work with world-recognized workers. The public expects these things and will inevitably have its expectations realized.

JAMES F. GOOKINS.



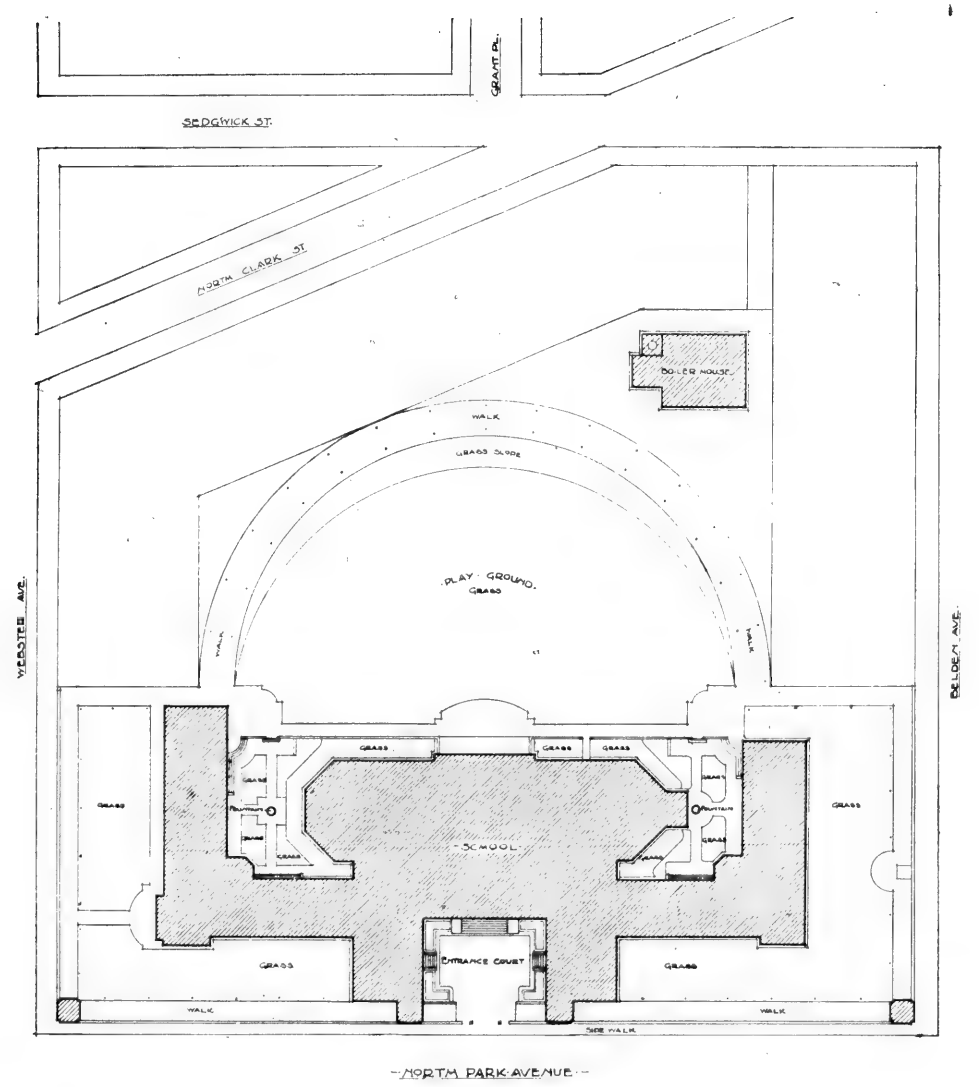

SOAP



VILLA CREST. SUMMER RESIDENCE AT MANCHESTER, MASS.
Arthur Heun, Architect.



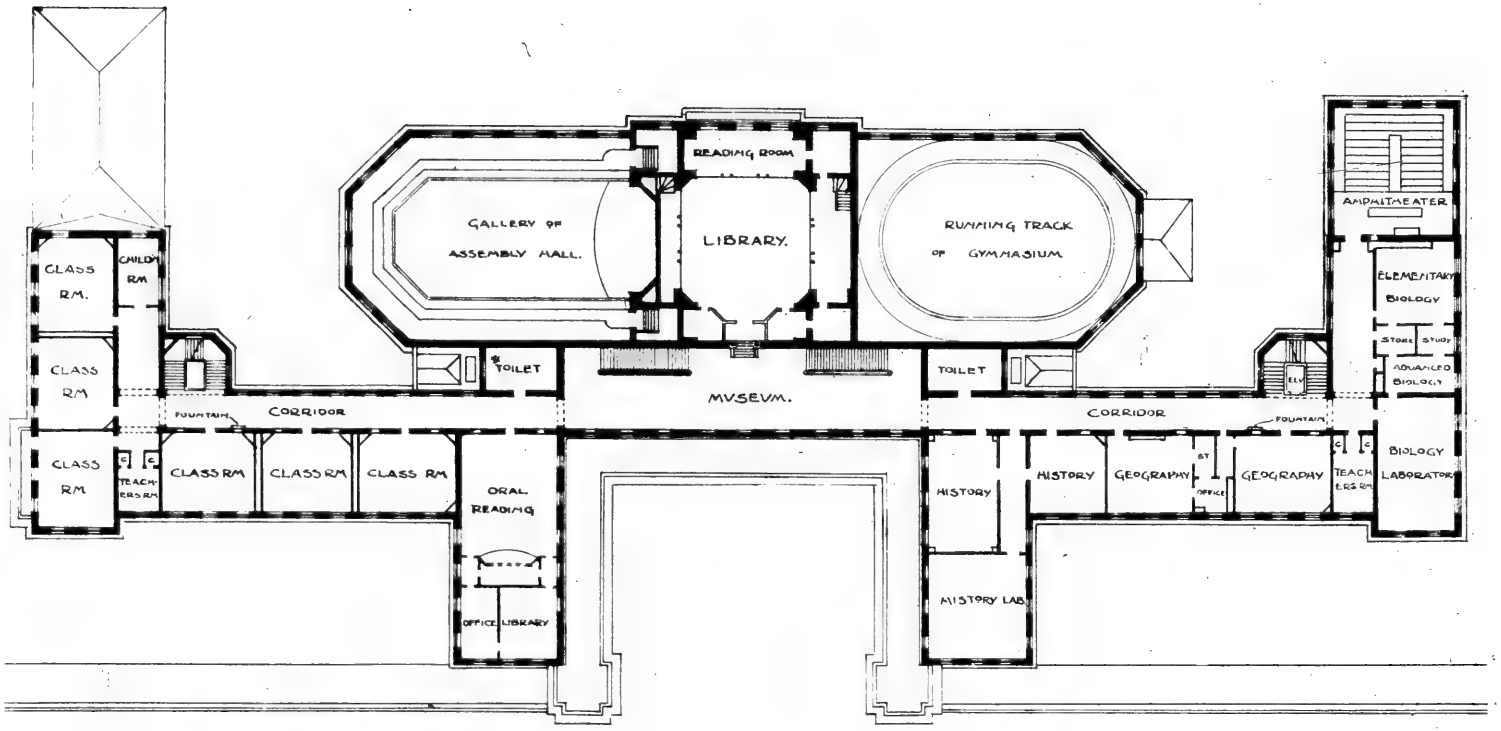
VILLA CREST. VIEW IN COURT.



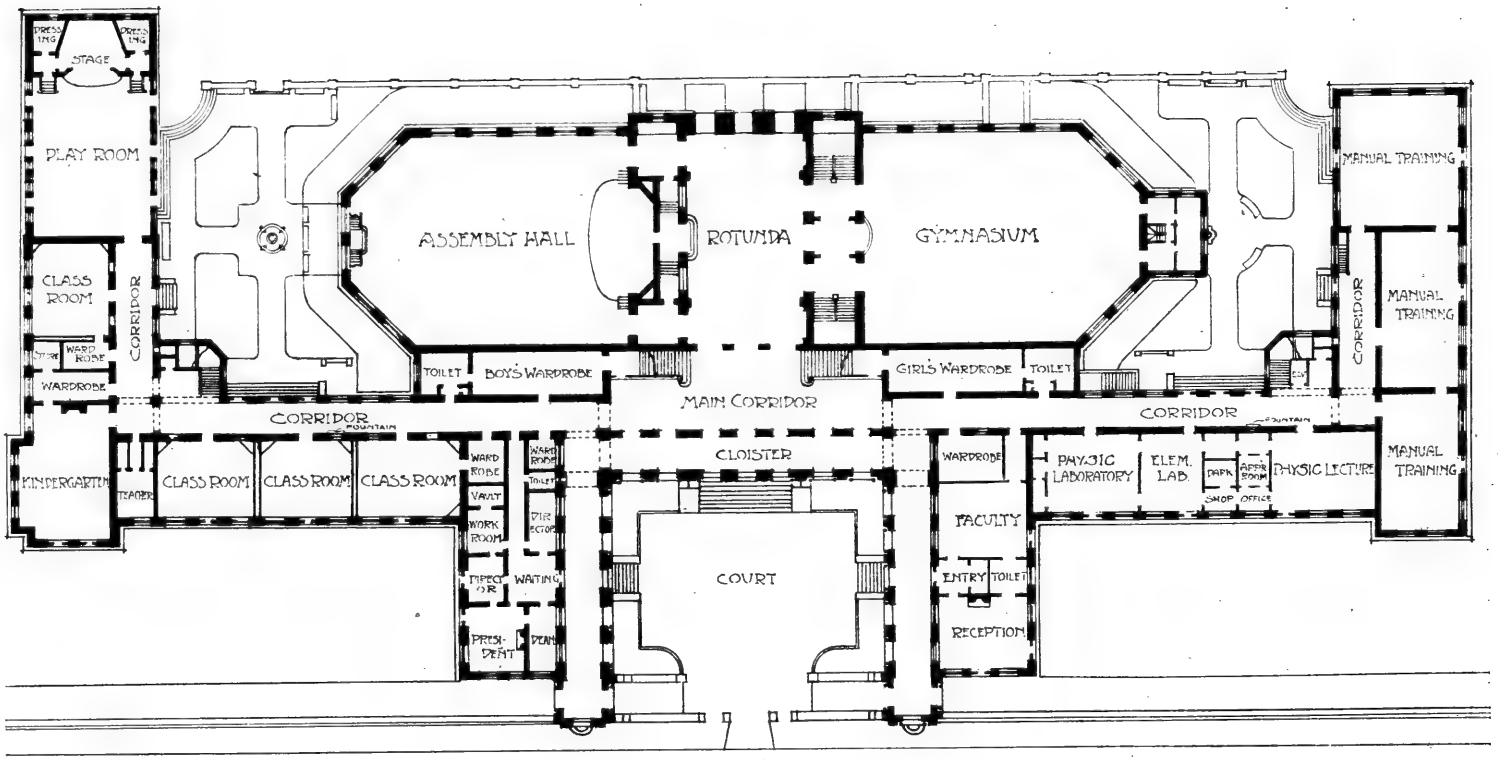
PLAT OF CHICAGO INSTITUTE SITE.



CHICAGO INSTITUTE.
James Gamble Rogers, Architect.



-SECOND STORY PLAN-



FIRST STORY PLAN

CHICAGO INSTITUTE.

Endowed by Mrs. Emmons Blaine.

James Gamble Rogers, Architect.

THE Art and Literature Department of the Woman's Club decided, some time since, to undertake as its permanent work such effort toward the beautification of Chicago as seemed from time to time possible and practicable.

As a first step in this direction, it availed itself of the opportunity offered by the Architectural Club in a recent competition.

In this competition a prize was offered for the most acceptable design for the embellishment of the small triangular park bounded by North State and Rush Streets, opposite Bellevue Place.

The design submitted by Mr. Birch Burdette Long, and shown in the accompanying illustration, was accepted by the department, the originality of the design and its freedom from unrelated precedent especially recommending it to the committee.

The coöperation of the city in planting and maintaining such shrubs, trees, and vines as are necessary to the completion of the idea has been secured, and it is the intention to start the work of construction soon.

It is the belief of the Woman's Club that the success of this initial effort toward the establishment and maintenance of beautiful small parks will be but the first step toward similar work in more densely populated districts, and that it will furnish an inspiring object lesson and a precedent for further accomplishment along such lines.

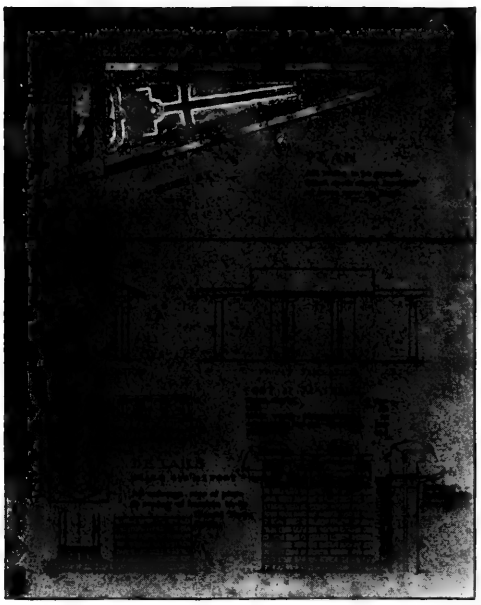
To make a charming garden spot surrounding the well-designed shelter, and to accomplish this end for a comparatively small sum, will be evidence to every passer-by of the feasibility and great desirability of more such oases in the civic desert. It is this greater object that the Woman's Club hopes to reach by means of this first experiment, and the generous response of the Architectural Club in placing the results of the competition at its disposal, is heartily appreciated.

It is hoped, in addition to the inspiration toward further effort of this kind which this venture will afford, that it may also establish a precedent for coöperation between different societies which shall result in further benefit to the public. The study of concrete civic problems and the effort toward their solution by such societies as the Architectural Club gives much hope and promise for better things in the future history of Chicago.

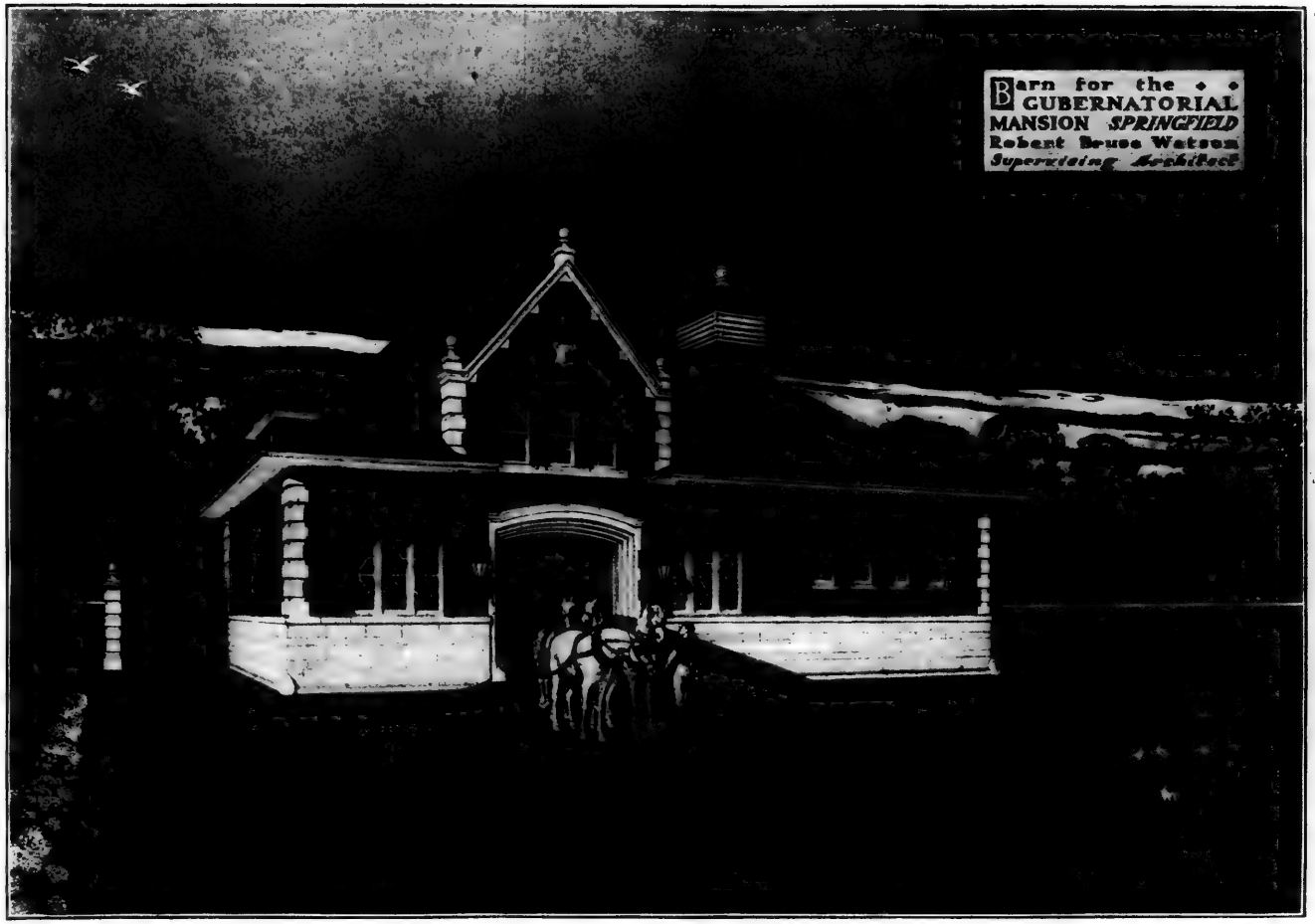
LUCY FITCH PERKINS,

Chairman of Committee of Art and Literature Department of the Woman's Club.

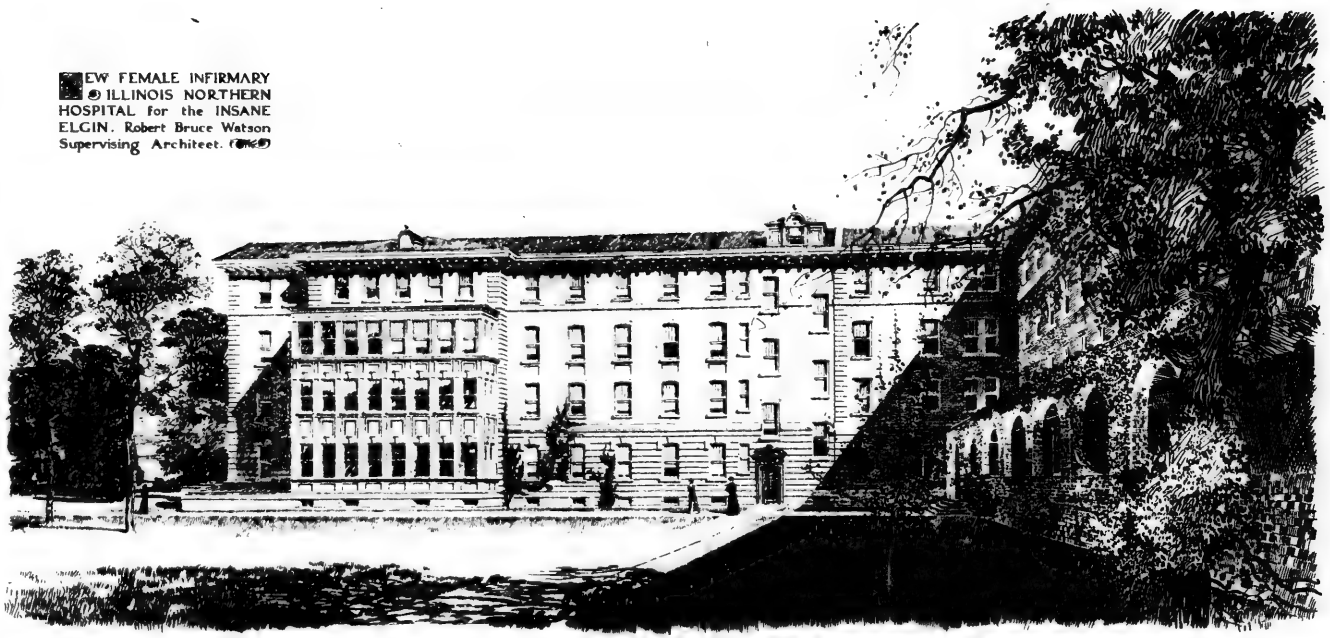


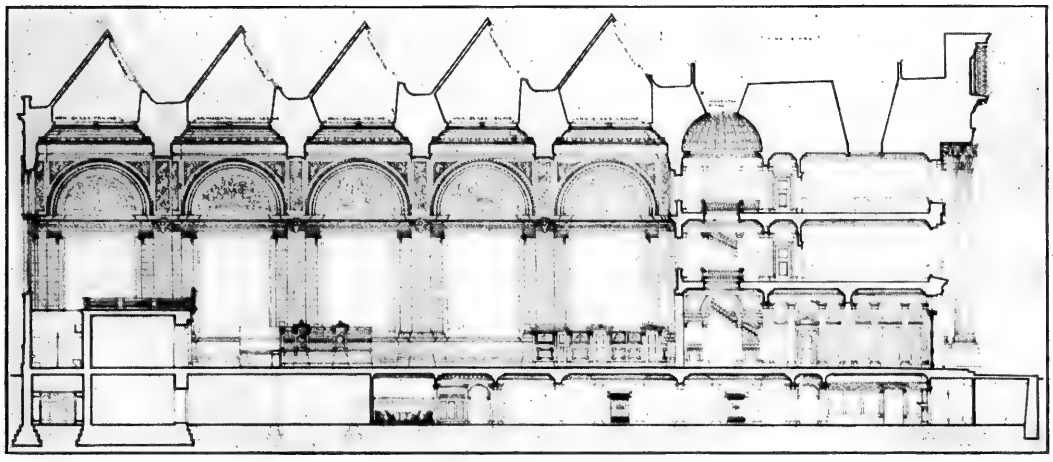


DESIGN FOR PARK IMPROVEMENT.
By Birch Burdette Long.

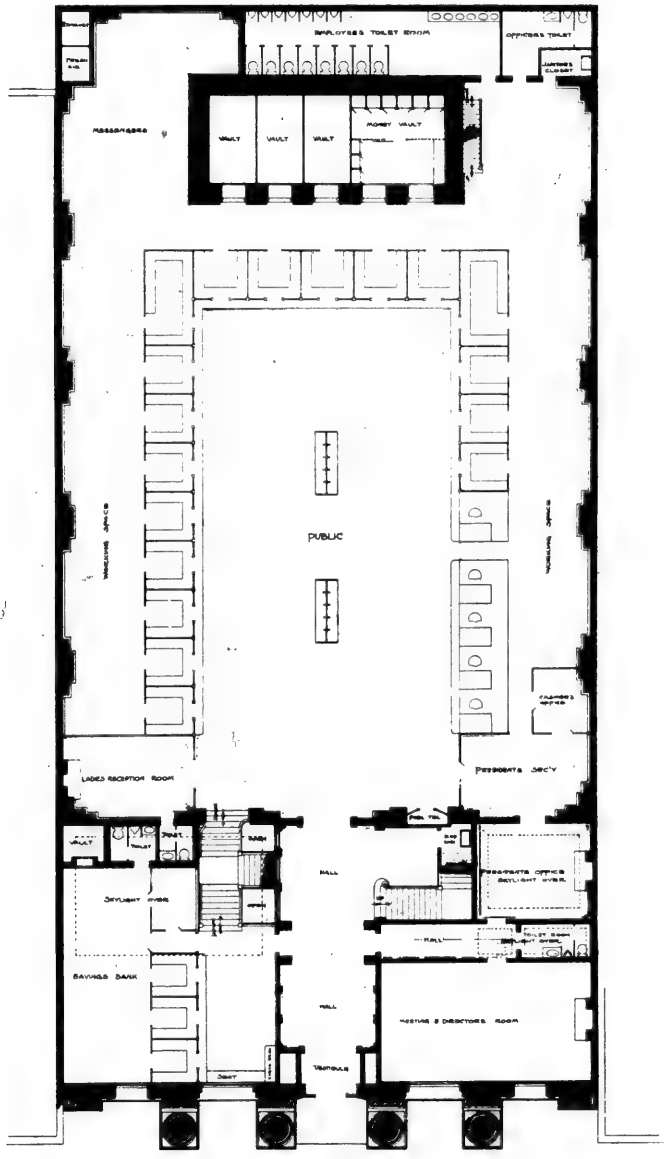

Barn for the
GUBERNATORIAL
MANSION SPRINGFIELD
Robert Bruce Watson
Supervising Architect

NEW FEMALE INFIRMARY
OF ILLINOIS NORTHERN
HOSPITAL for the INSANE
ELGIN. Robert Bruce Watson
Supervising Architeet.





LONGITUDINAL SECTION.



PLAN.



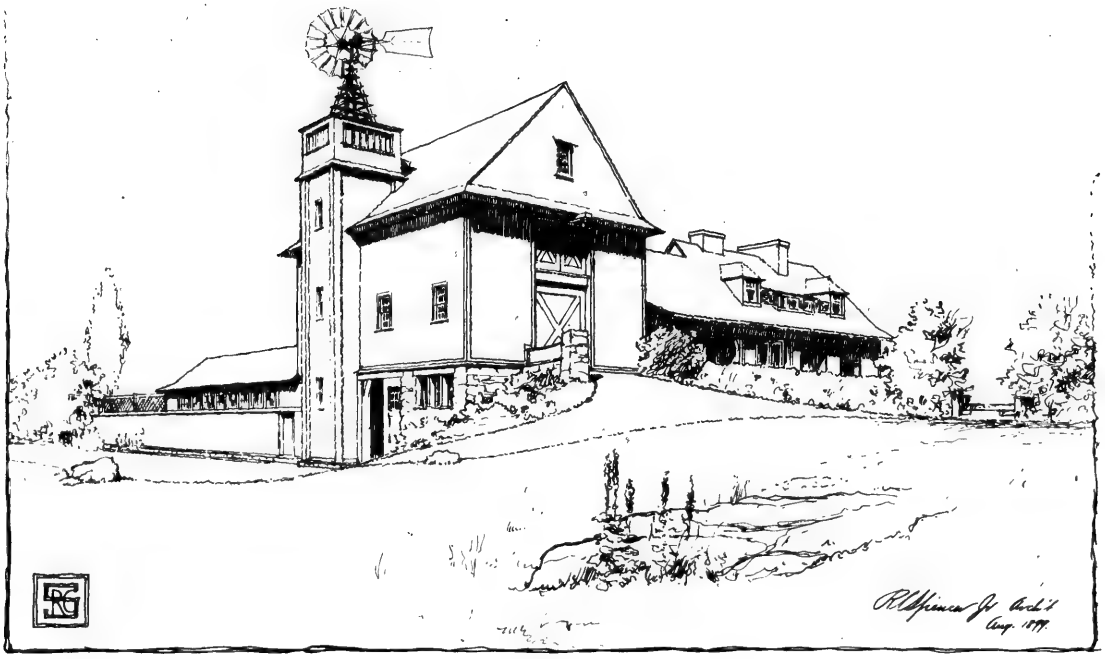
CHICAGO NATIONAL BANK.
Jenney & Mundie, Architects.

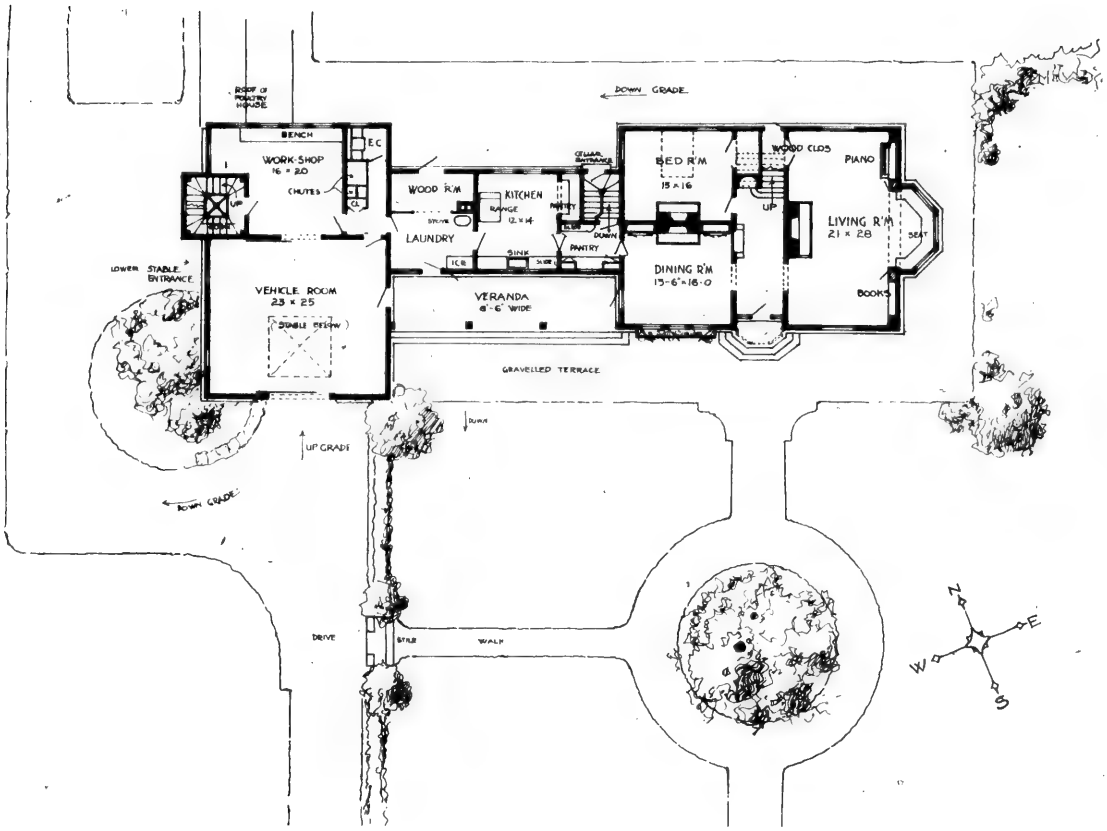
THE FARMHOUSE PROBLEM.

FOR an architect there is no better way of spending a summer holiday than 'a-wheel in a prosperous farming country, seeking interesting examples of a domestic architecture in the rough. He must expect little and be content to find his pleasure chiefly in the enjoyment of woods and fields, for the average farmstead adds but a doubtful charm to the landscape. Often, indeed, a near view will show a habitation so brutally bald, ugly, forbidding and neglected in the midst of such dismally bare and repellant surroundings that it may be said of our own benighted heathen, still deaf to the gospel of beauty, that they live in a land "where every prospect pleases, and only man is vile."

Amid the freshness and beauty of the fair open country, one cheerless or unsightly house seems, by contrast, more discreditable to a highly civilized and progressive race than a whole row of them in the city. But when, in some rise or turn of road, a picturesque and homelike farmstead greets the eye, a grateful picture sinks into the beholder's memory, not soon to be effaced. Unspoiled by the crude latter-day vagaries of the village carpenter, or the blighting influence of the ready-made plan of commerce, house, barns, windmills, and outbuildings are sometimes found happily placed as to site, and built in seemingly haphazard yet sturdy and purposeful fashion, with wings, perhaps, and other supplementary structures of later build for growing needs. Enhancing the charm of such a home, one is likely to find a broad sweep of green between the house and road, well-kept hedgerows separating lawn from orchard, orchard from field, and garden from both, and tall trees, the last of a race of forest giants, towering above roofs and chimneys, while flowering vines reach to eaves and droop again in waving streamers.

Upon studying such a type as this, found oftenest in New England, where the sober traditions of colonial work still have a strong hold upon the country builder, it will be seen that for the architect familiar with all the cunning tricks of nice planning, and in sympathy with farm life, an excellent beginning has already been made for one of his ideal good farmhouses.




DOWN GRADE
ROOF OF POULTRY HOUSE
BENCH
E.C.
WORK-SHOP 16 × 20
CHUTES
WOOD R'M
KITCHEN
RANGE 12 × 14
CELLAR ENTRANCE
BED R'M 15 × 16
WOOD CLOS
PIANO
LAUNDRY
PANTRY
SINK
ICE
DINING R'M 13-6" × 18-0
LIVING R'M 21 × 28
SEAT
BOOKS
VERANDA 8'-6" WIDE
LOWER STABLE ENTRANCE
VEHICLE ROOM 23 × 25
DOUBLE PEEPH
GRAVELLED TERRACE
UP GRADE
DOWN GRADE
DRIVE
STILE
WALK
N
E
S
W

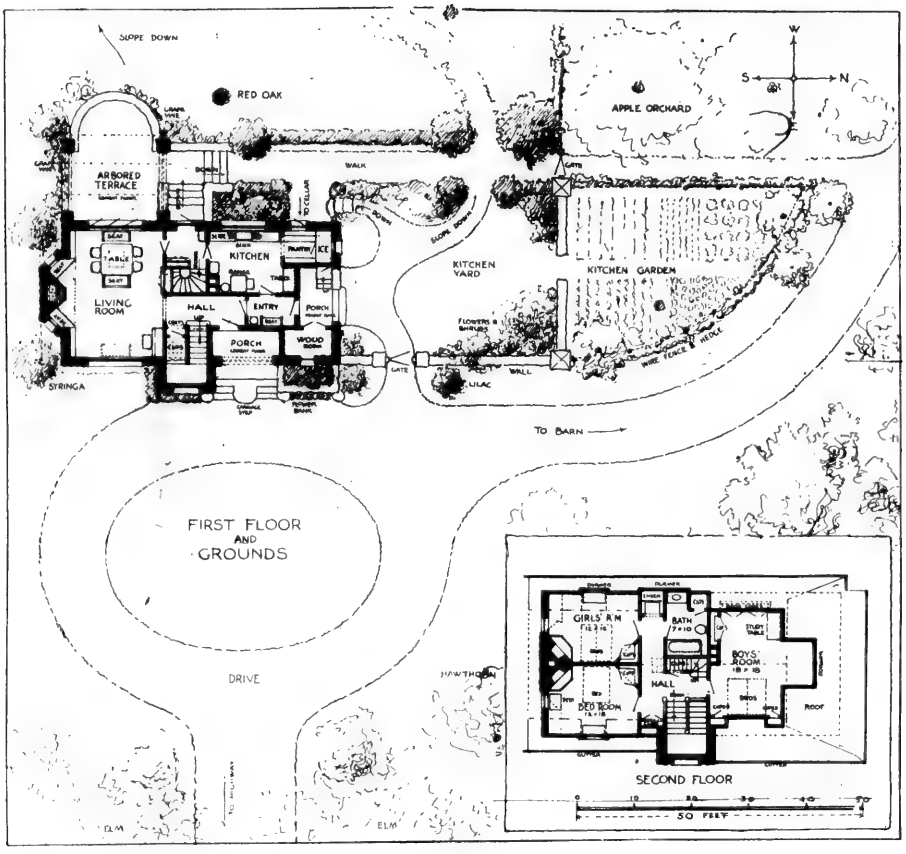
In northern New England, and here and there in the West where New Englanders have settled, the typical farmhouse is a long rambling structure with the sacred "parlor" and guest-room at one end and the barn and workshop at the other. In Northern regions, where old-fashioned winters with deep drifting snows still reign, the convenience and comfort of this type are obvious. Of course, a separate and larger barn for stock is usually required, although examples may be seen, where, through various sheds, a house is united with a great barn, large enough for all purposes. The accompanying plan for a Northern farm house is designed to eliminate the most serious defects found in even the best of these buildings. These defects, some of which are due to perverted ways of living, are first, a connection between kitchen and barn inadequately shut off against odors; second, incomplete or inconvenient laundry, fuel, pantry and other working arrangements; third, lack of bathroom and sanitary conveniences; fourth, and perhaps most serious of all, lack of a large, sunny, attractive living-room in place of the frigid, old-fashioned state parlor, held sacred to memorable occasions, such as weddings and funerals. One needed feature, seldom provided, is a roomy entry set apart for the male members of the household in which they may remove dirty boots and overalls and clean themselves up properly before entering the kitchen or living-rooms. Often toilet and wardrobe conveniences may be provided in the laundry.

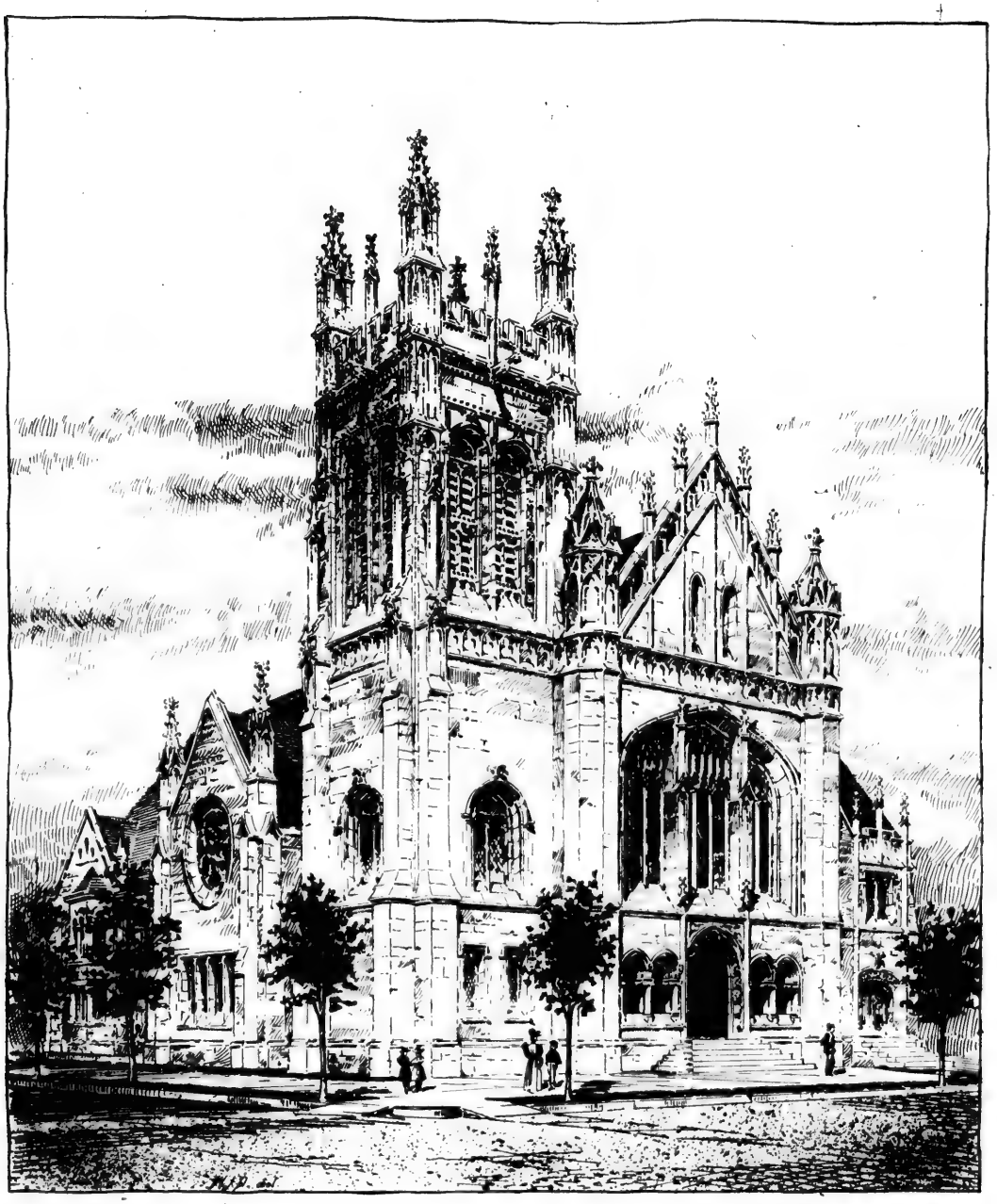
In planning and placing a house in a sharply rolling country, such advantage of the site may usually be taken to provide easy and convenient access to house and barn on two levels, giving an added charm and picturesqueness to its various aspects, seldom found in the level prairie.

The little field-stone farmhouse is another architect's ideal, having no existing prototype, but suggested by the desire to show the neglected but delightful possibilities of native materials, even in the hands of rude workmen as applied to an arrangement for simple yet good and seemly living, with special provision for the enjoyment of al fresco repasts in the summer upon the vine-roofed terrace which juts out into a sharp slope overlooking a fair and fertile valley. Such homes as these are not beyond the means of many a farmer. It is to be hoped that a quickened desire for better housing and more beautiful surroundings will in good time bring the farmhouse builder into sympathetic touch with the true architect who can and will give the smallest problem his largest thought to benefit his fellow-men, if not for gain.

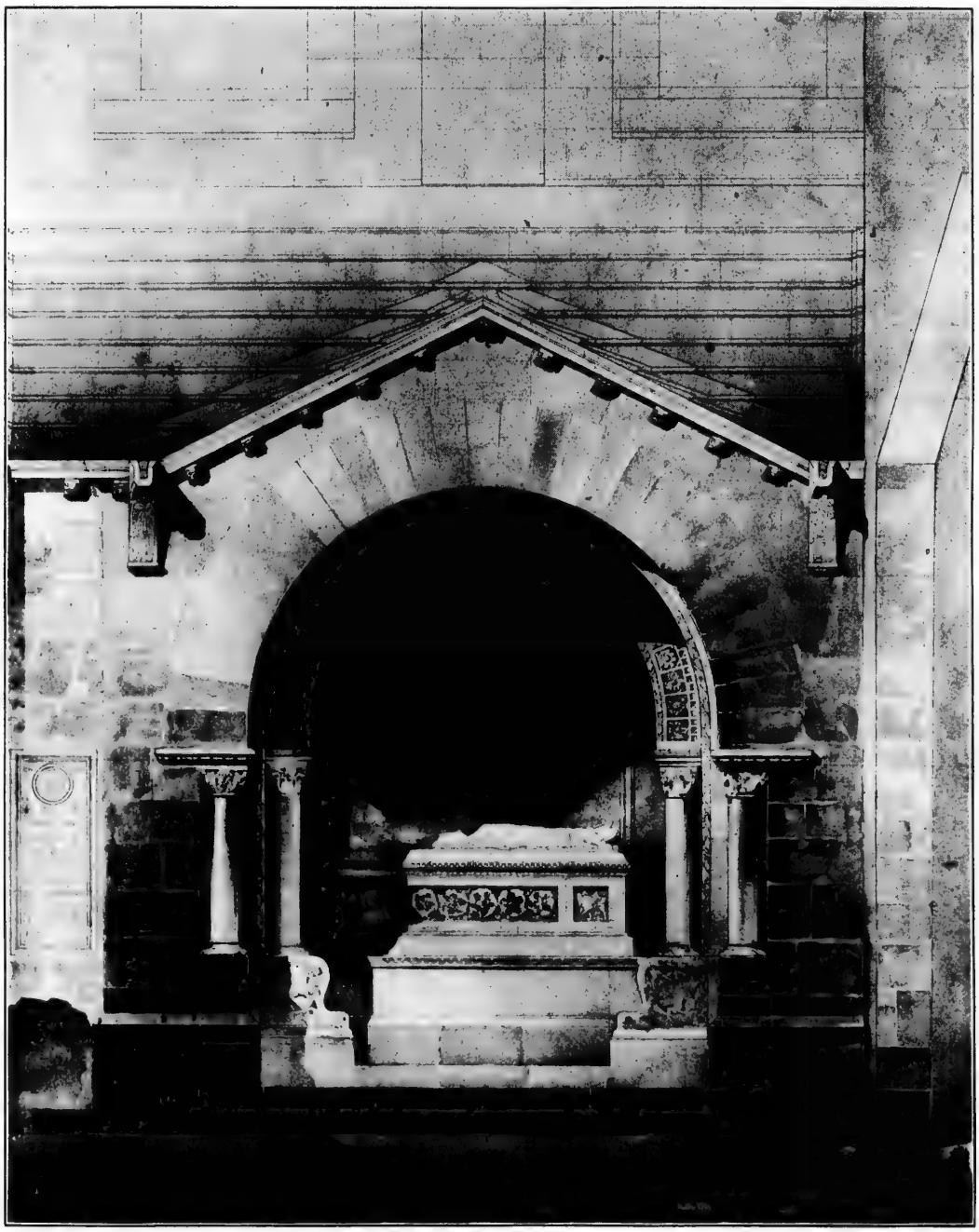
ROBERT C. SPENCER, JR.




SLOPE DOWN
RED OAK
APPLE ORCHARD
W
S
N
ARBORED TERRACE
WALK
TO CELLAR
KITCHEN
PANTRY
ICE
TABLE
LIVING ROOM
HALL
ENTRY
PORCH
WOOD ROOM
KITCHEN YARD
KITCHEN GARDEN
FLOWERS & SHRUBS
WIRE FENCE & HEDGE
GATE
WALL
LILAC
SYRINGA
TO BARN
FIRST FLOOR AND GROUNDS
DRIVE
HAWTHORN
ELM
GIRLS' R'M
BATH
BOYS' ROOM
HALL
BED ROOM
ROOF
SECOND FLOOR
0 10 20 30 40 50
50 FEET

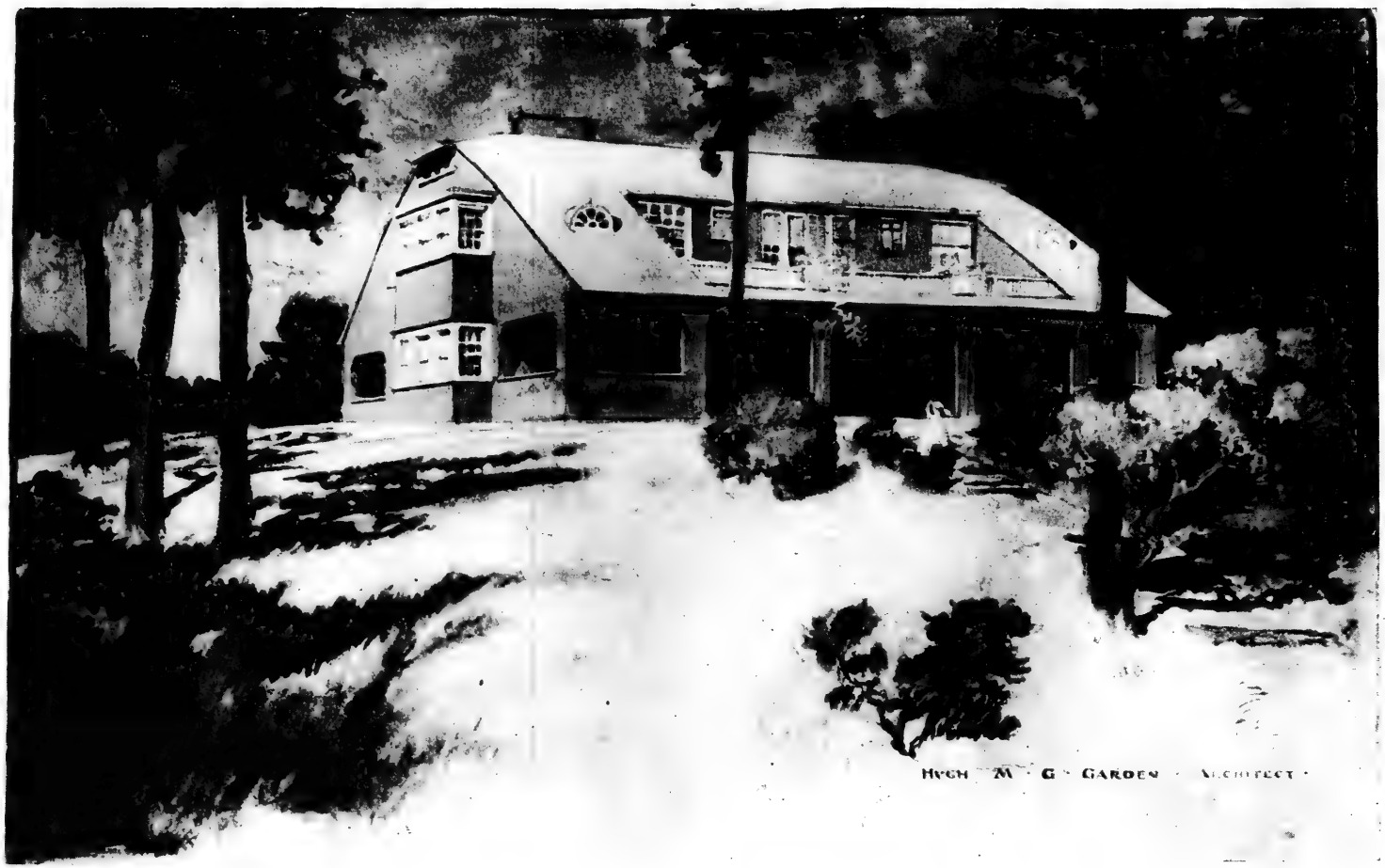


FOURTH AVE. M. E. CHURCH, LOUISVILLE, KY.
W. J. Dodd and Arthur Cobb, Architects.

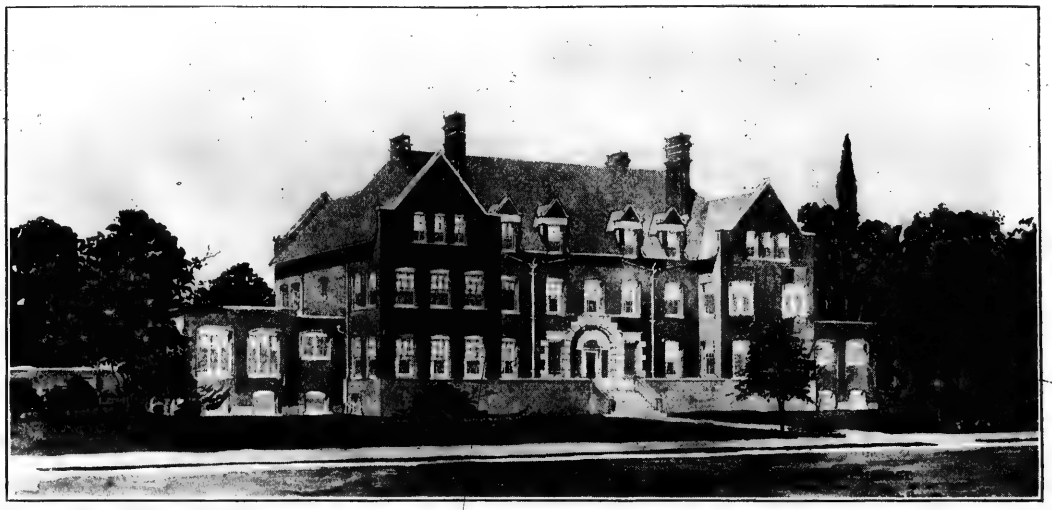


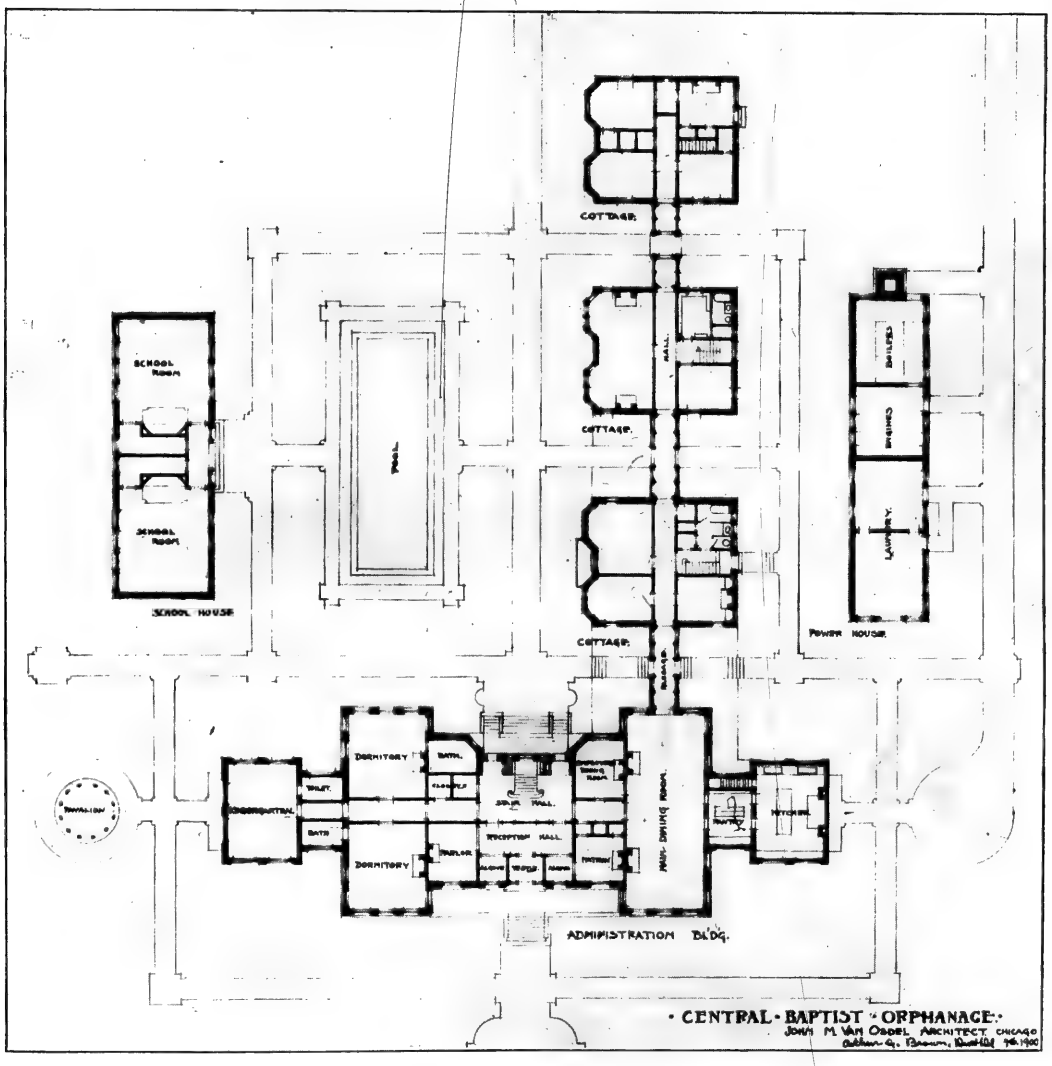
A TOMB.

Course in Archeology, First Class at the École des Beaux-Arts.
By James Gamble Rogers.



SKETCH OF RESIDENCE FOR CHAS. H. HODGES.
Hugh M. G. Garden, Architect.





CENTRAL BAPTIST ORPHANAGE.
John M. Van Osdel, Architect.



SKETCH.
By Newton A. Wells.



SUMMER CABIN.
George L. Harvey, Architect.

THE Exhibition Committee regrets that the exhibit of the Improved Housing Association could not reach Chicago in time for listing and illustration in this book. It has been possible to procure the prize designs in the tenement house competition, and they are published here by the coöperation of the *Construction News*. We add to their publication a design for a similar problem by Mr. Beman, made some time ago, and sketches of the Langdon Apartments, one portion of which is now built on the West Side.

We quote from a recent editorial in the *Construction News* the following :

"That the competition has proved of great value to tenement house architecture is certain, and that Chicago will profit by the chance of studying the original drawings at the coming architectural exhibition is also certain. But we would warn Chicago against too close an adoption of any of these plans. The New York competition is based on the typical 25 x 100 foot lot. This division of land is one of the greatest afflictions ever thrust upon a great city. Lots in Chicago are generally of the same width, but of even greater depth. Owners and architects should resist the narrow unit, especially in tenement building, and by combining lots, leaving courts, widening alleys, and planting trees and grass, convert the center of our blocks into the most desirable instead of the most unsightly portion.

"In Chicago, land is not so valuable as in New York, and we can limit our tenements to four stories, and in many instances to three, and can also have garden space without the loss of the required five or six per cent. No tenement, we believe, should be built more than four stories in height. If, however, the value of the land makes it necessary to increase the height to six stories, an elevator should be included in the equipment."

Another element in the tenement house problem in Chicago is that of transportation and the shifting centers of industry. A building may be well situated as a tenement, and five or ten years after be poorly located. It is therefore prudent to build in such a manner that the building may be easily converted either to hotel, manufacturing, or storage purposes.

The embodiment of the garden idea referred to above reduces this danger to the minimum, for by it a building becomes less dependent upon its neighbors, and the beauty and comfort of that feature would cause people to tolerate undesirable conditions to a very great degree.

THE EXHIBITION COMMITTEE.

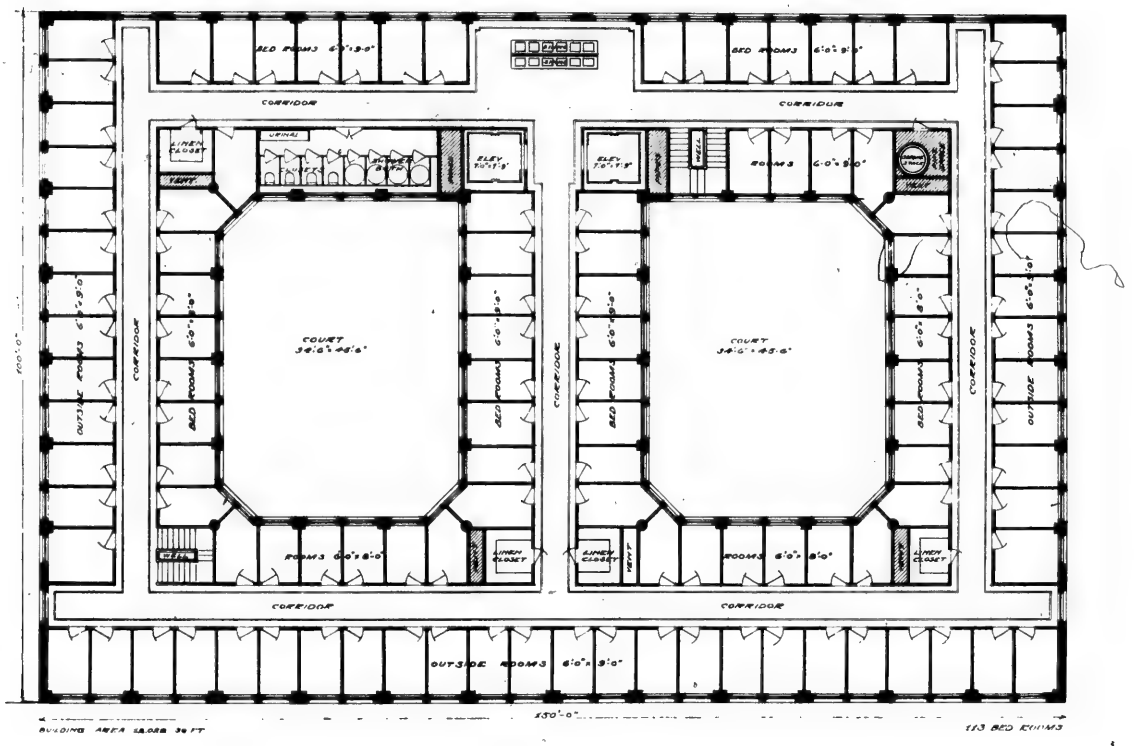
AS a part of the problems of the Improved Housing Association, the cheap lodging-house must be considered. Over 25,000 men apply for low-priced lodgings each night. The accommodations at the present time are inadequate in number and foul in character. The new law has effected some improvement, but very little in comparison to the urgent necessities.

Mr. Bogue is interested in the movement and submits for public consideration the plans here shown. They show a building of 1,130 rooms, averaging 6 x 9 feet — the charges ranging from 20 to 30 cents a night. Free bath, laundry, and reading-room privileges are included. A restaurant at low prices is to be maintained. The building is to be fireproof. The character of patrons might make this building seem an unwise investment, but such is not the case, and no one would indorse such a proposition on a charity basis. The fact is that the lodging-house and low-priced tenement represent the only classes of buildings that have not been overbuilt in Chicago. It is demonstrable that this building would pay well, and such has been the experience of Mr. Mills in New York. He has erected two hotels on this order and each pays a fair income in addition to affording valuable opportunities to men of moderate means.

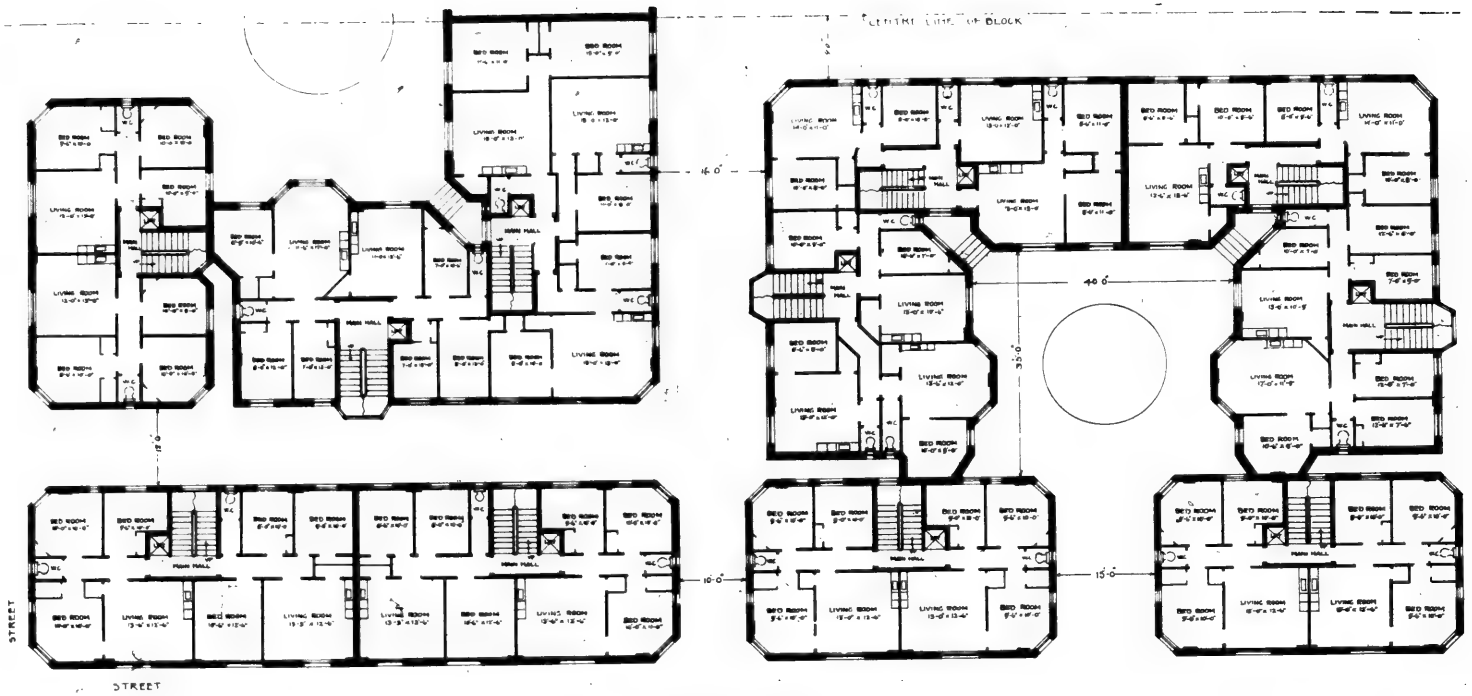
The project has been endorsed by prominent business men, by city officials, and by many other students of the lodging-house problem.

THE EXHIBITION COMMITTEE.





LODGING HOTEL FOR CHICAGO.
D. H. Burnham & Co., Architects.



TYPICAL PLAN OF 2ND · 3RD · AND 4TH FLOORS.

SCALE: 1-8 INCH = 1 FOOT

RENTABLE FLOOR AREA	TYPICAL FLOOR	80,000	SQ FT
AREA OCCUPIED BY BRICK WALLS	" "	12,400	" "
" " " PARTITIONS	" "	4,500	" "
" " " STAIRWAYS & PUBLIC HALLS		9,100	" "
" " " ALLEYS & COURTS	" "	34,000	" "
TOTAL		160,000	SQ FT.
CUBIC CONTENTS IN 4 STORIES & BASEMENT		5,300,000	CUB FT
" 5TH STORY PORTION		200,000	" "
TOTAL CUBIC CONTENTS		5,500,000	CUB FT

PLANS · FOR · SHATTUCK · PRIZE ·

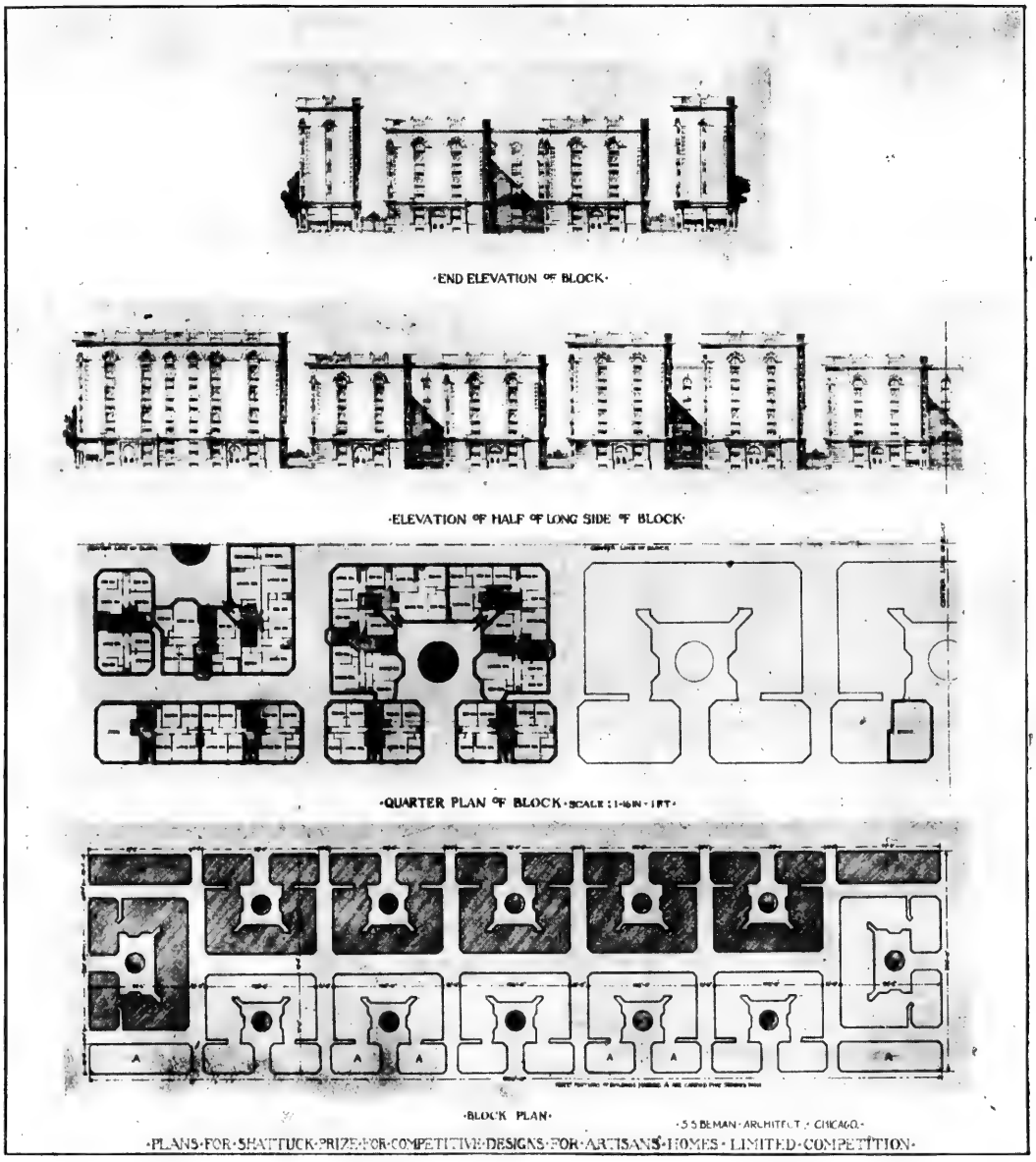
FOR

COMPETITIVE · DESIGNS · FOR · ARTISANS' HOMES ·

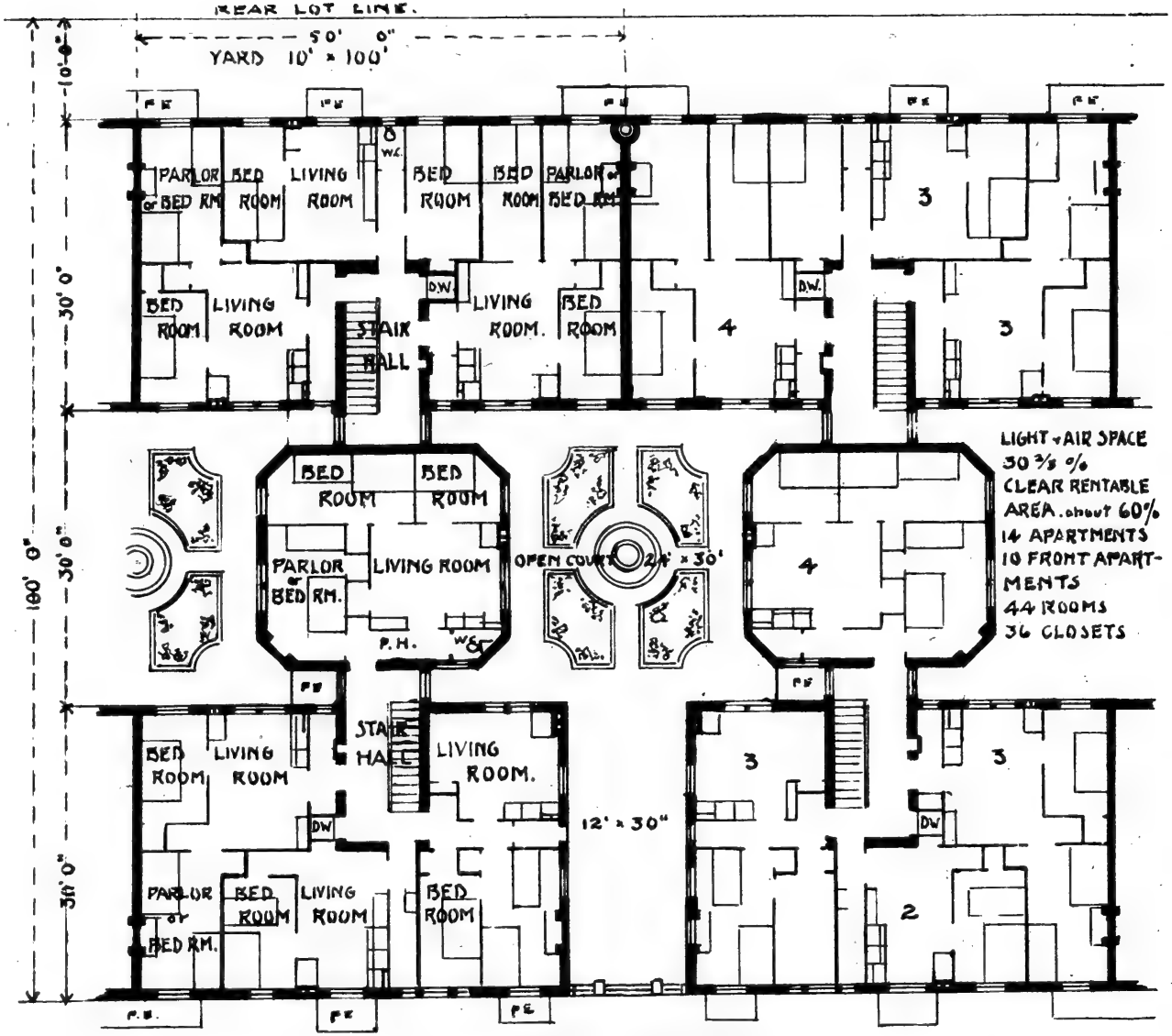
LIMITED · COMPETITION ·

S. S. BEMAN · ARCHITECT · CHICAGO ·

8	STORES	@ $20	PER MONTH	= $ 160.00
378	FOUR - ROOM APARTMENTS	@ $10	" "	$ 3,780.00
936	THREE "	@ $ 8	" "	$ 1,808.00
116	TWO "	@ $ 6	" "	$ 696.00
	ONE "	$ 4	" "	$ 160.00
				$ 6604.00
				12
			GROSS YEARLY INCOME	$ 79,248.00

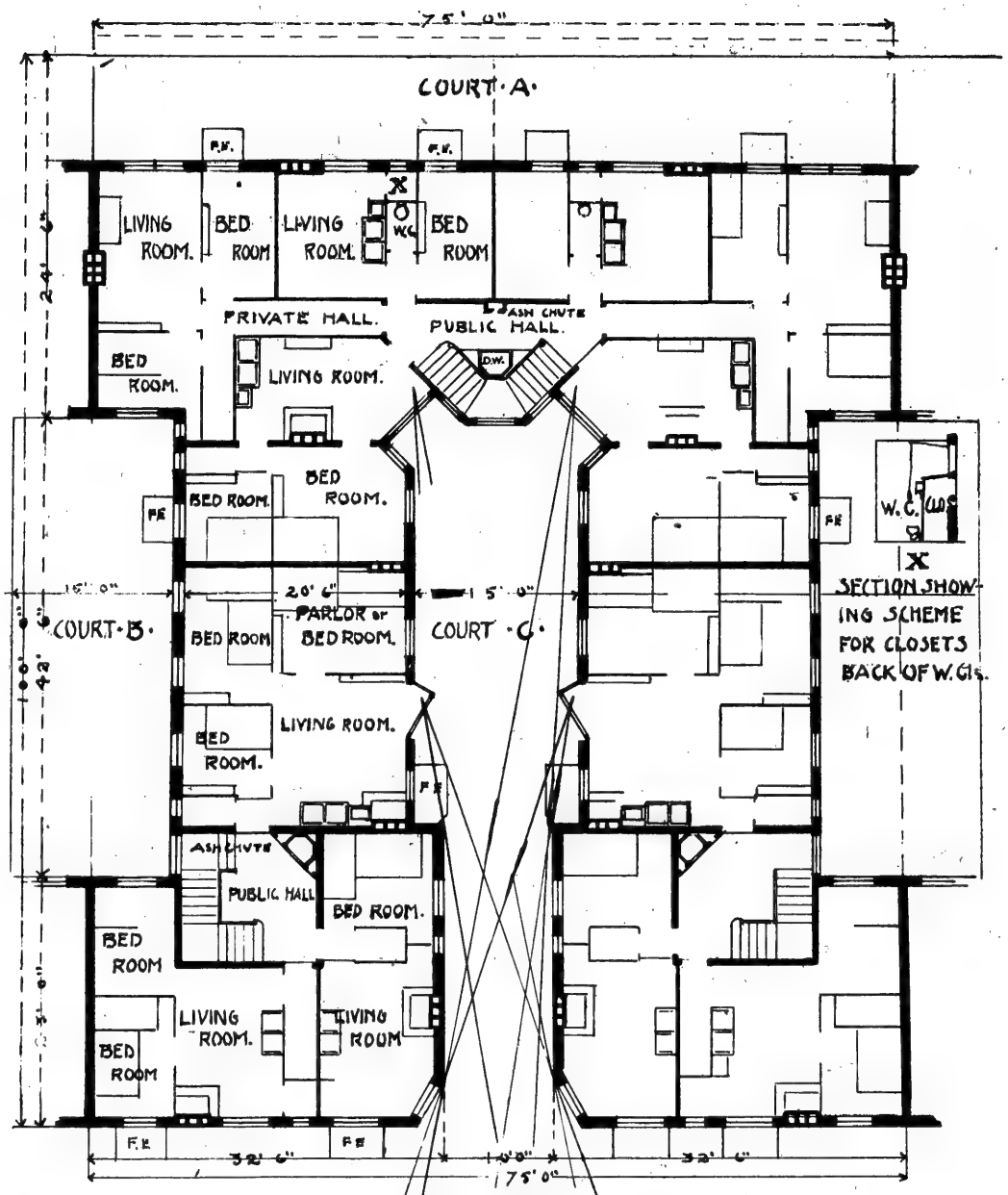


PLANS FOR SHATTUCK PRIZE FOR COMPETITIVE DESIGNS FOR ARTISANS' HOMES—LIMITED COMPETITION. S. S. Beman, Architect.



TYPICAL FLOOR PLAN.

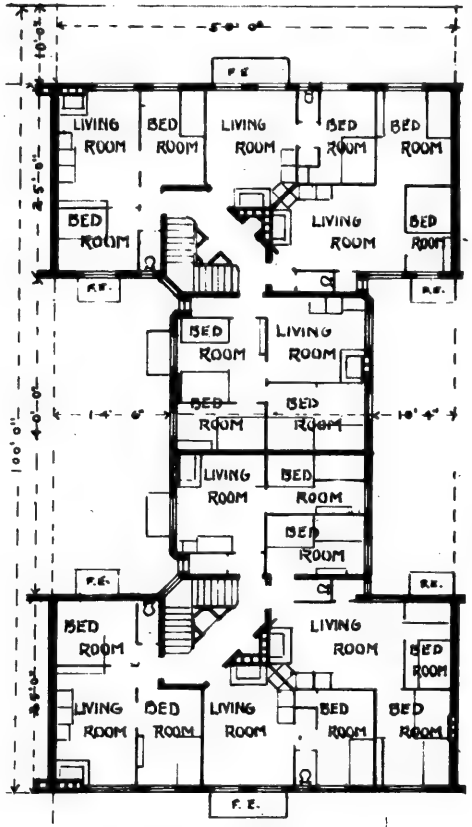
FIRST PRIZE PLAN, NEW YORK TENEMENT HOUSE COMPETITION.—R. Thomas Short, Architect.



TYPICAL FLOOR PLAN

RENTABLE AREA	4039.6 Sq.Ft = 53.9% of LOT	4 TWO ROOM APARTMENTS	
FREE AIR SPACE	2250.2 " " = 30.0% " "	6 THREE "	"
WALLS, PARTITIONS +		2 FOUR "	"
PUBLIC SPACE	1210.0 " " = 16.1% " "	12 APARTMENTS IN ALL	
TOTAL	7500.0 " " = 100% = LOT	34 ROOMS	" "

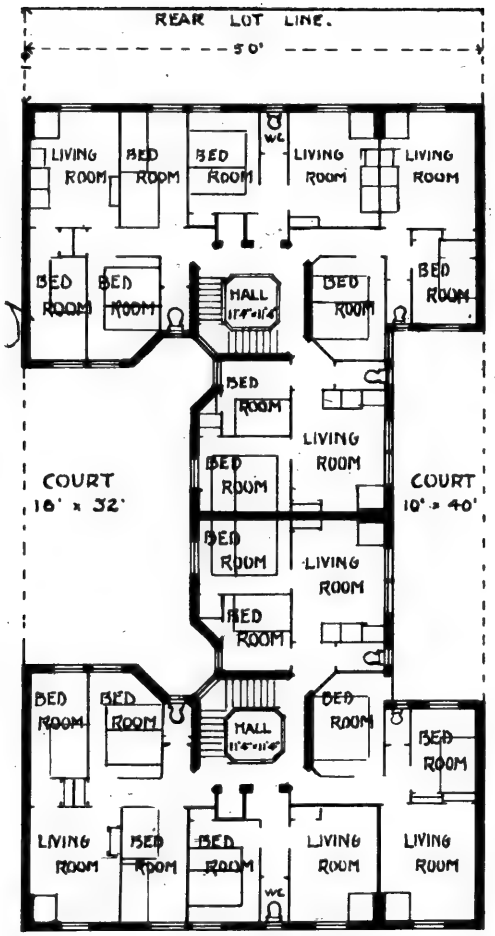
SECOND PRIZE PLAN FOR MODEL TENEMENTS.
Israels & Harder, Architects.



TYPICAL FLOOR PLAN

RENTABLE AREA = 54.7% of Lot
FREE AIR SPACE = 30. % - "
APARTMENTS 2 ROOMS — 3
3 " 3
4 " 2

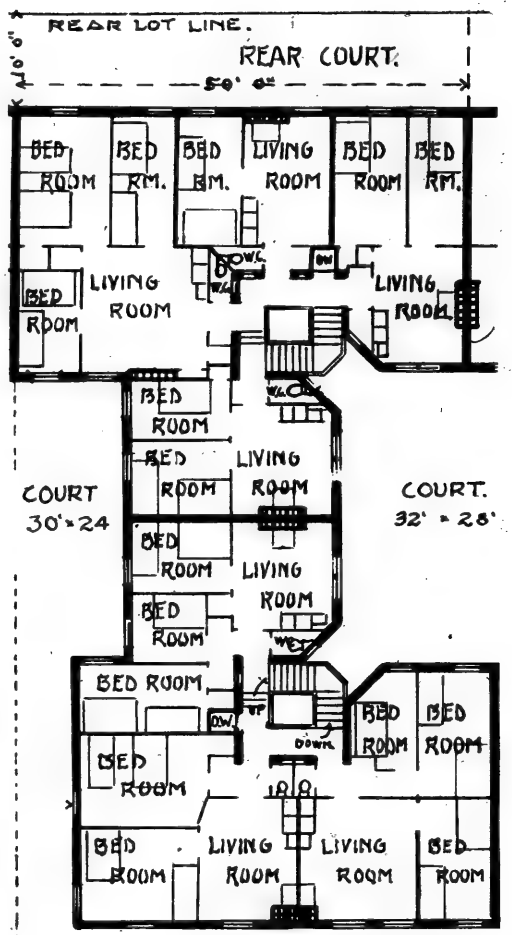
3d PRIZE ISRAELS AND HARDER



TYPICAL FLOOR PLAN.

RENTABLE AREA 2741 Sq.Ft. PERCENTAGE 54.8
8 APARTMENTS — 4 ROOMS 2
3 " 4
2 " 2

3d PRIZE. JOSEPH WOLF.

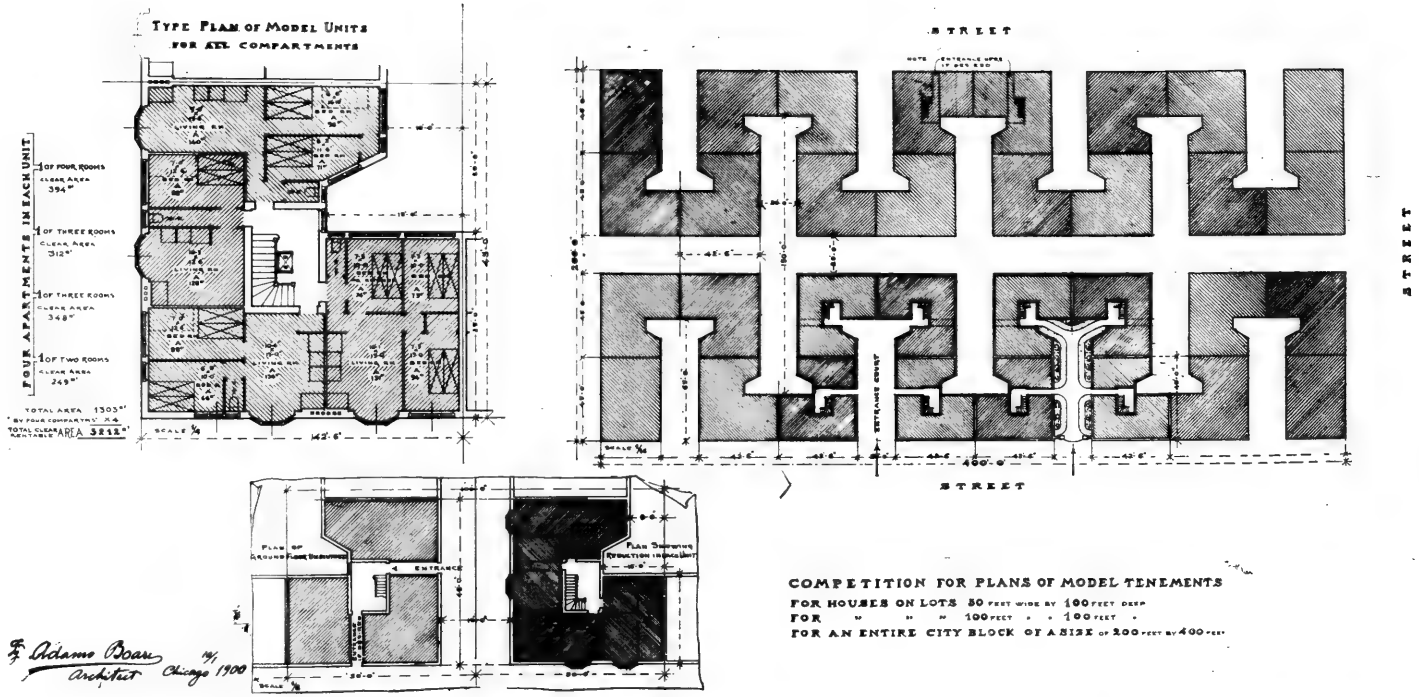


TYPICAL FLOOR PLAN.

PERCENTAGE OF LOT
COVERED 69.1
RENTABLE AREA 53.8

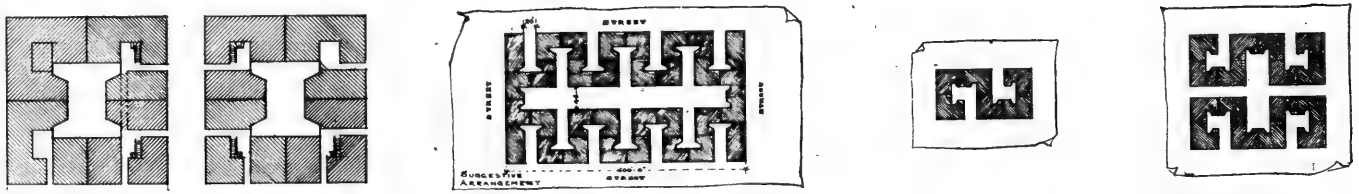
3d PRIZE COVELL + SMITH

THIRD PRIZE PLANS, NEW YORK MODEL TENEMENT HOUSE COMPETITION.

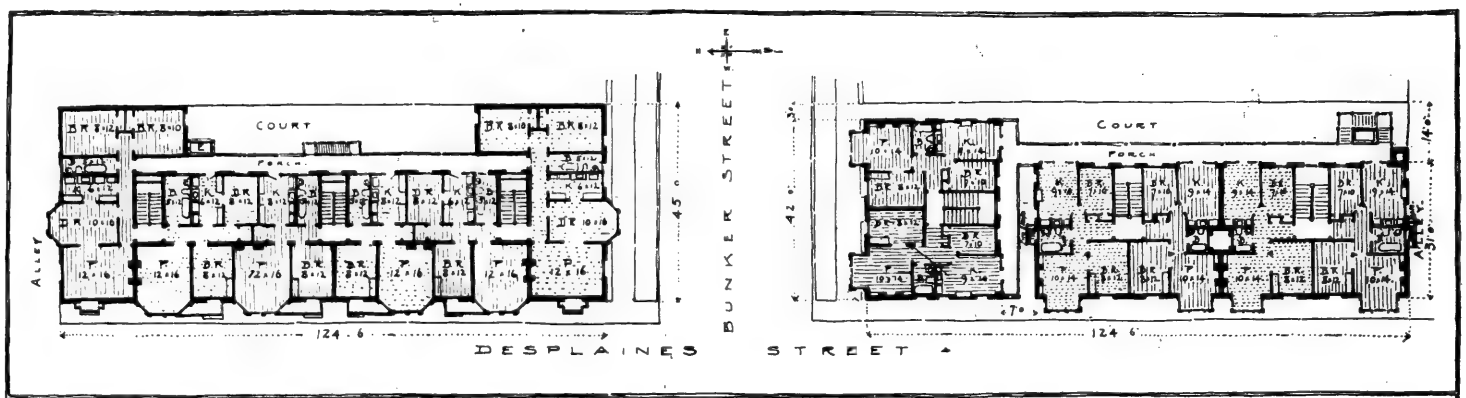


COMPETITION FOR PLANS OF MODEL TENEMENTS

FOR HOUSES ON LOTS 50 FEET WIDE BY 100 FEET DEEP
FOR " " " 100 FEET " " 100 FEET "
FOR AN ENTIRE CITY BLOCK OF A SIZE OF 200 FEET BY 400 FEET

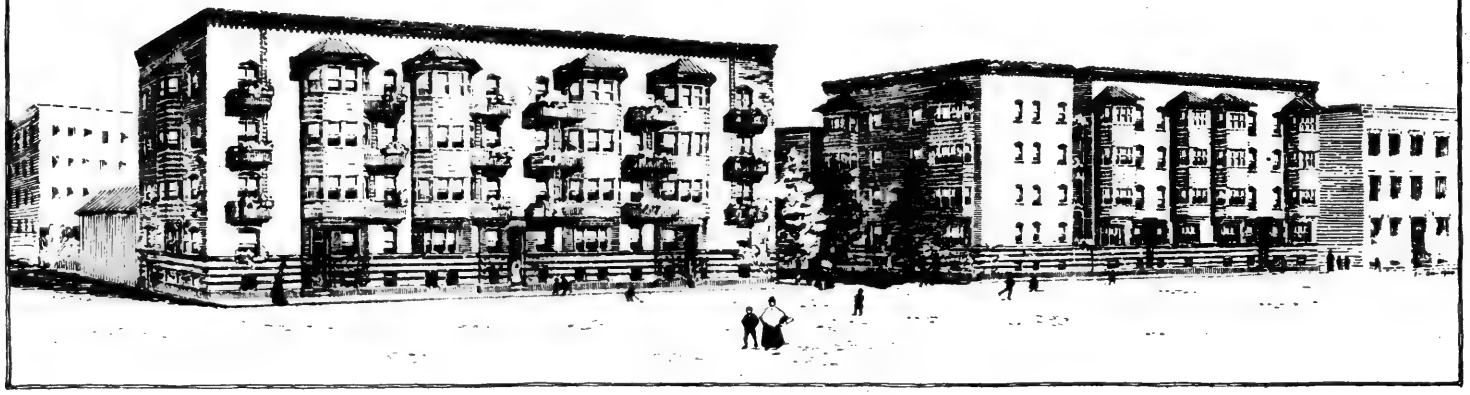


PLAN OF ADAMO BOARI, CHICAGO. HIGHLY COMMENDED IN RECENT COMPETITION FOR MODEL TENEMENTS.



THE LANGDON APARTMENTS

DWIGHT HEALD PERKINS, ARCHITECT. CHICAGO.

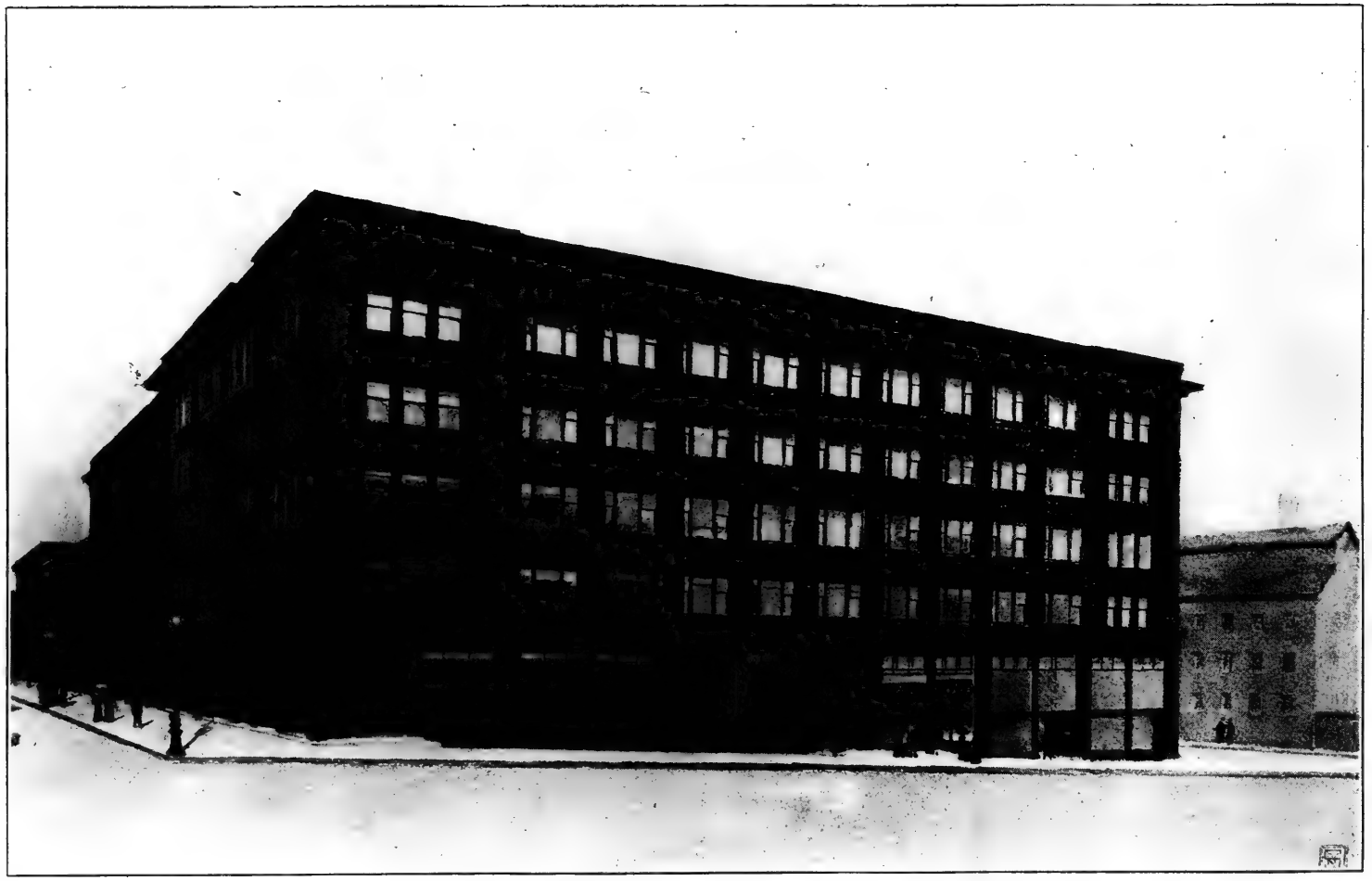




APARTMENT BUILDING FOR MRS. NONY WILLIAMS.
Myron Hunt, Architect.



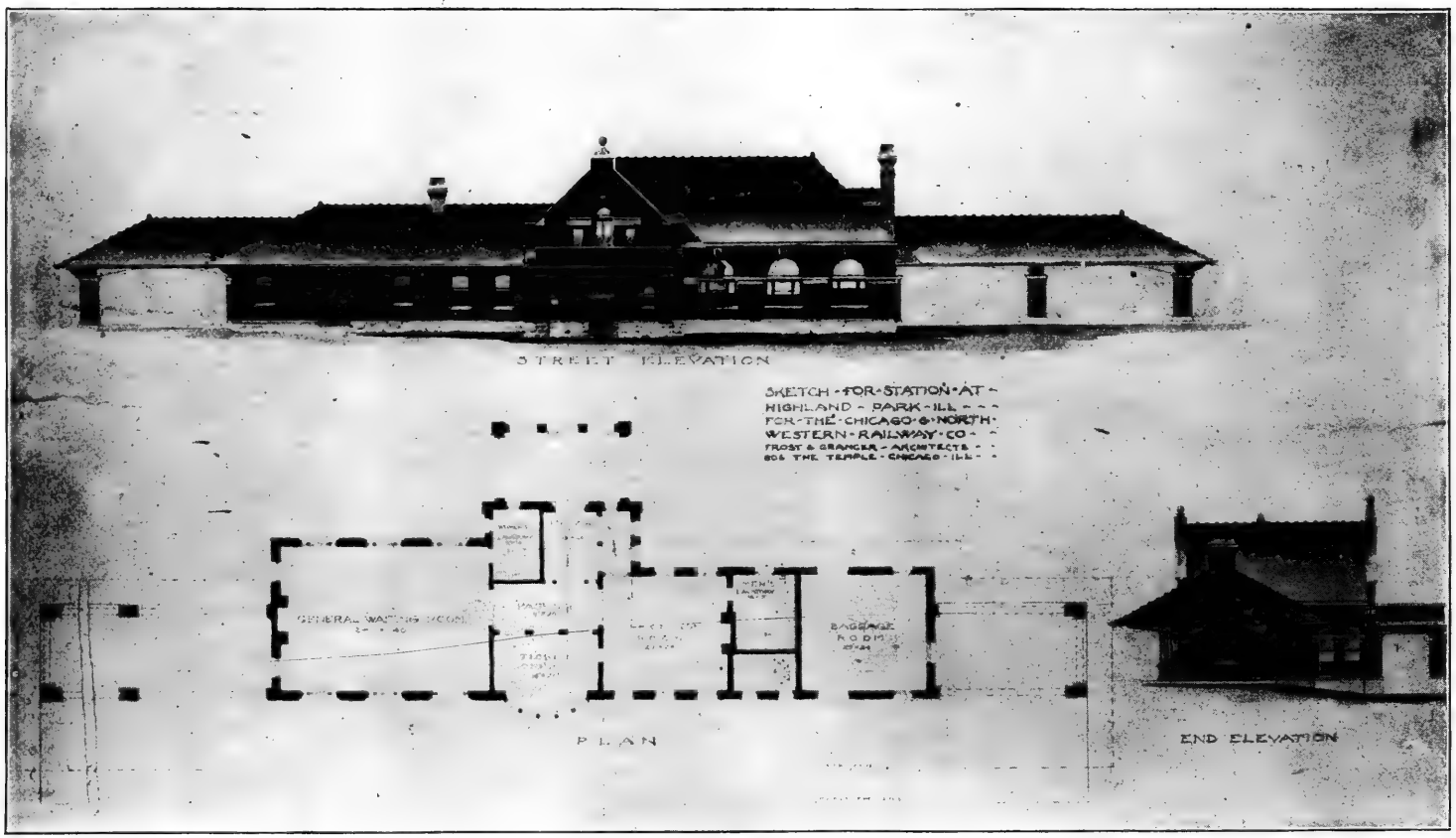
SKETCH FOR RESIDENCE.
Howard Shaw, Architect.



PROPOSED STORE BUILDING.
Howard Shaw, Architect.



Frost & Granger, Architects.



RAILROAD STATION.
Frost & Granger, Architects.



DESIGN FOR A CHURCH.
Patton, Fisher & Miller, Architects.

ARCHITECTURE, more than any other art, may reflect the changing and growing requirements of a people. The effort for social service known as the settlement movement is an expression of a need which has sprung into our civilization within the last fifteen or twenty years. We show the architectural expression of this need by illustrating the buildings of Hull House, University of Chicago Settlement, the Chicago Commons, the Northwestern University Settlement, and the David Swing Memorial.

The settlement movement is generally understood without being closely defined, and its aims and purposes are best met when least emphasis is placed upon its institutional aspect.

The housing of the various activities of these social centers presents to the architect a problem in the solution of which precedent can play but a small part.

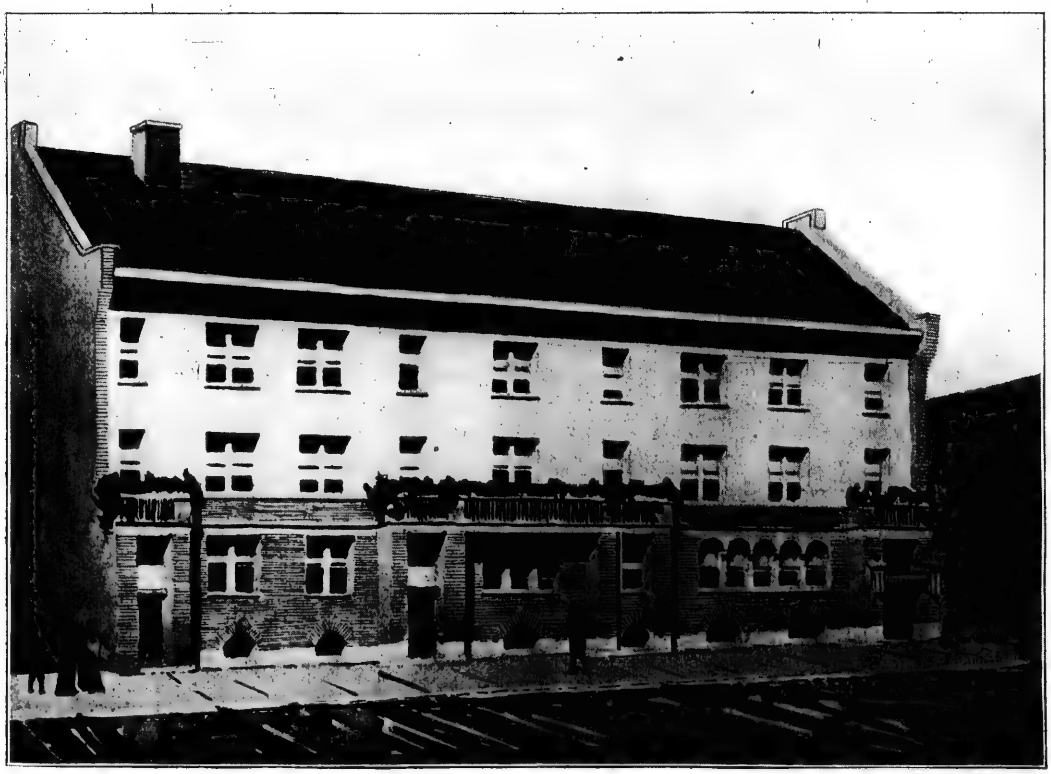
The requirements are varied, and belong neither to individuals nor to a class, but include the social and educational well-being of all the people in the community.

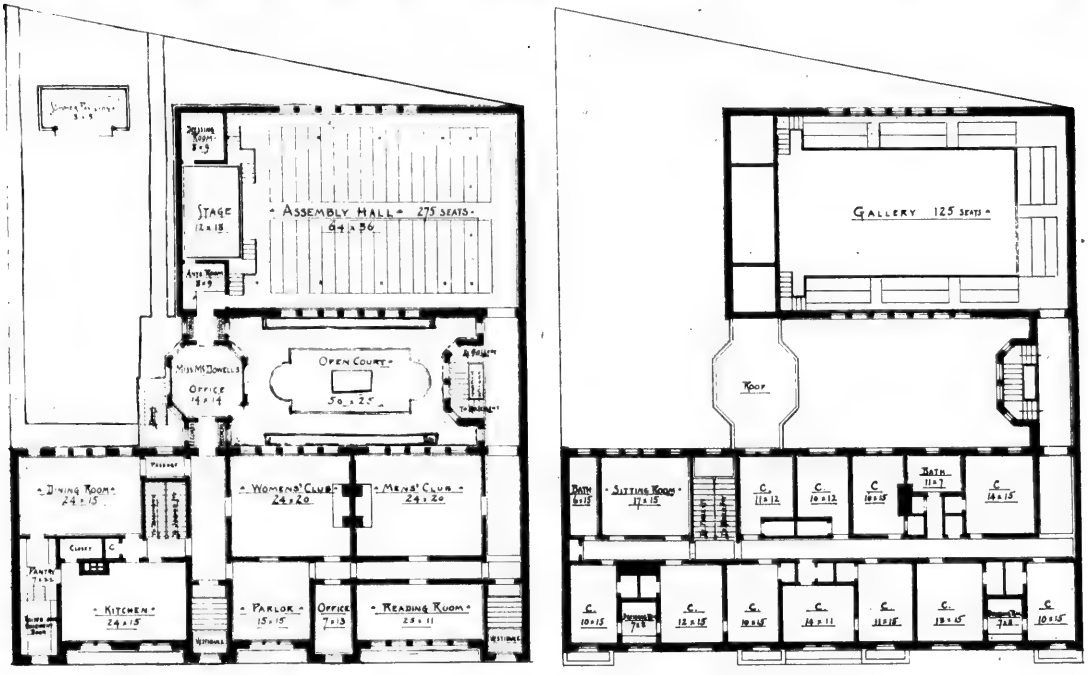
Its demands are preëminently democratic and genuine, as contrasted with the luxury and whims which may find expression in other kinds of building. In addition to such variety of requirements as follow when the plans must include dwelling places with complete equipment, gymnasia, classrooms, and even theaters, the means are invariably limited. In this religious movement, no money is put into the embellishment of an architectural monument to stand through the ages. The building is frankly and simply a means to a social end. Its very limitations and the newness of the problems presented make the settlement buildings more closely expressive of the life of the present than, for instance, the church edifice, with its ecclesiastical architecture handed down from previous ages. There is no precedent to govern their architectural expression — these buildings must be designed as a direct response to definite needs. This, we believe, has ever been the starting point of good architecture.

Of the settlements illustrated, none is complete, and two have not yet been started. They are in various stages of completion and equipment. Other centers are moving in the same lines, and it is the hope of the Architectural Club to show in its Annual for 1901 the additions and changes to these centers, executed between now and then, as well as those that are not represented at this time.

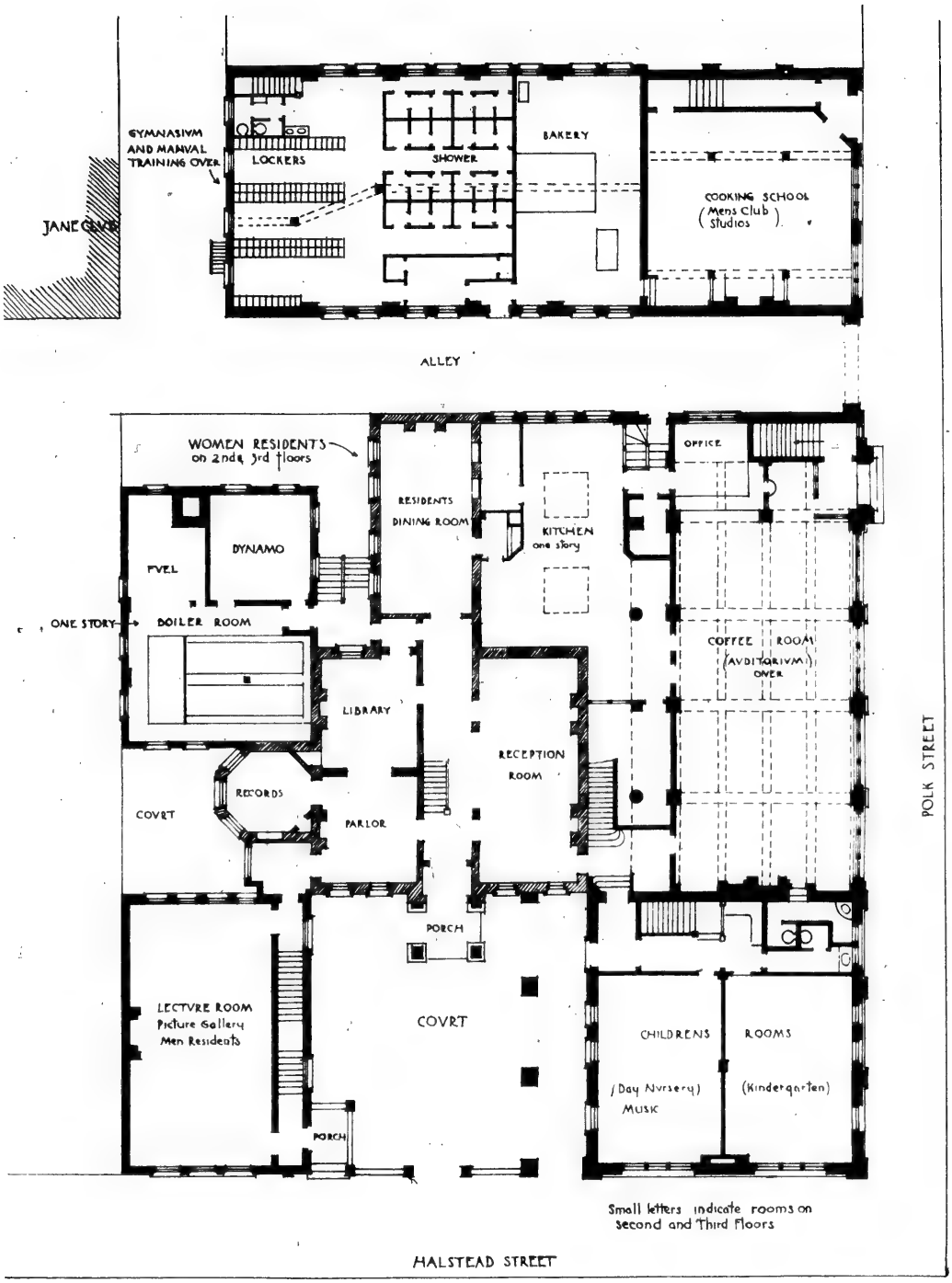


MAY-POLE DANCE, CHILDREN OF ALL NATIONS.
Decorations over Stage, University of Chicago Settlement Gymnasium, by Lucy Fitch Perkins.





UNIVERSITY OF CHICAGO SETTLEMENT.
Dwight Heald Perkins, Architect.

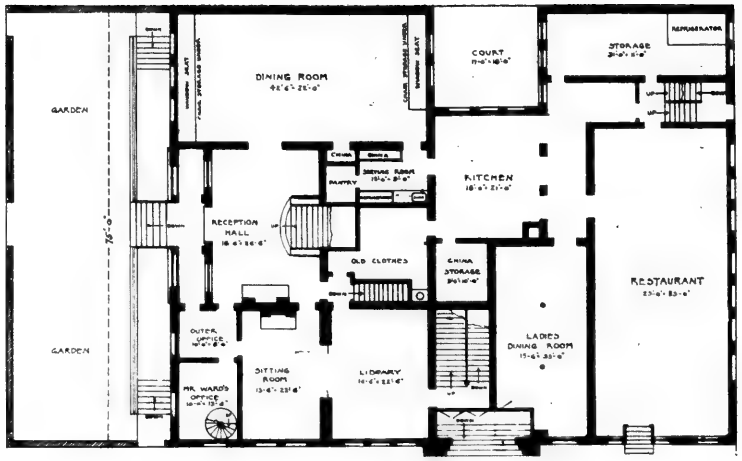


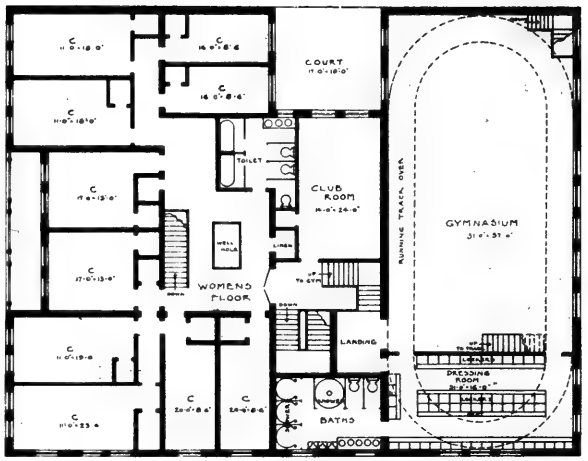
"HVLL HOVSE"

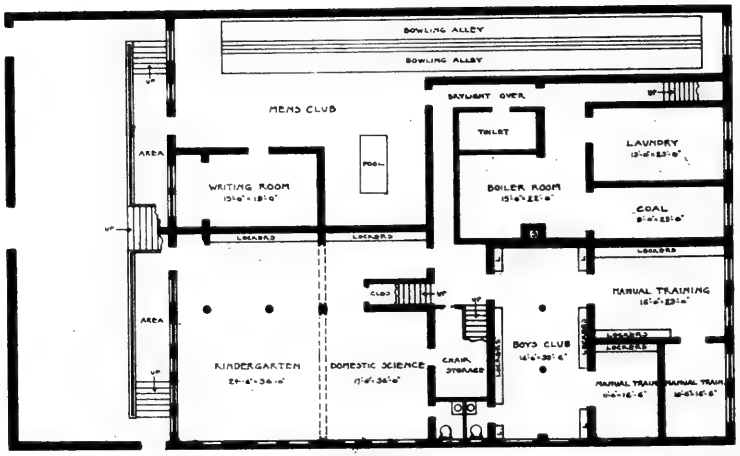
POND & POND ARCHITECTS



HULL HOUSE — Pond & Pond, Architects.

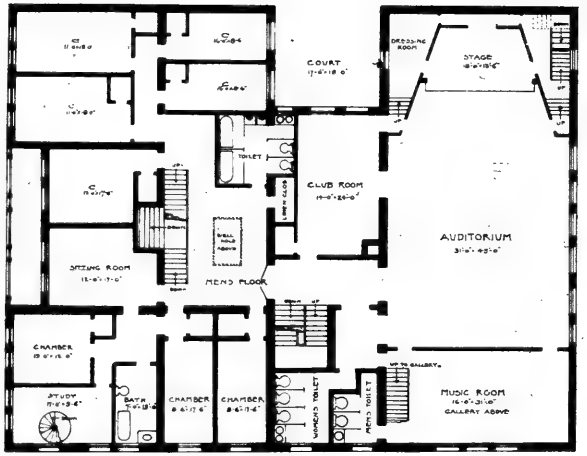




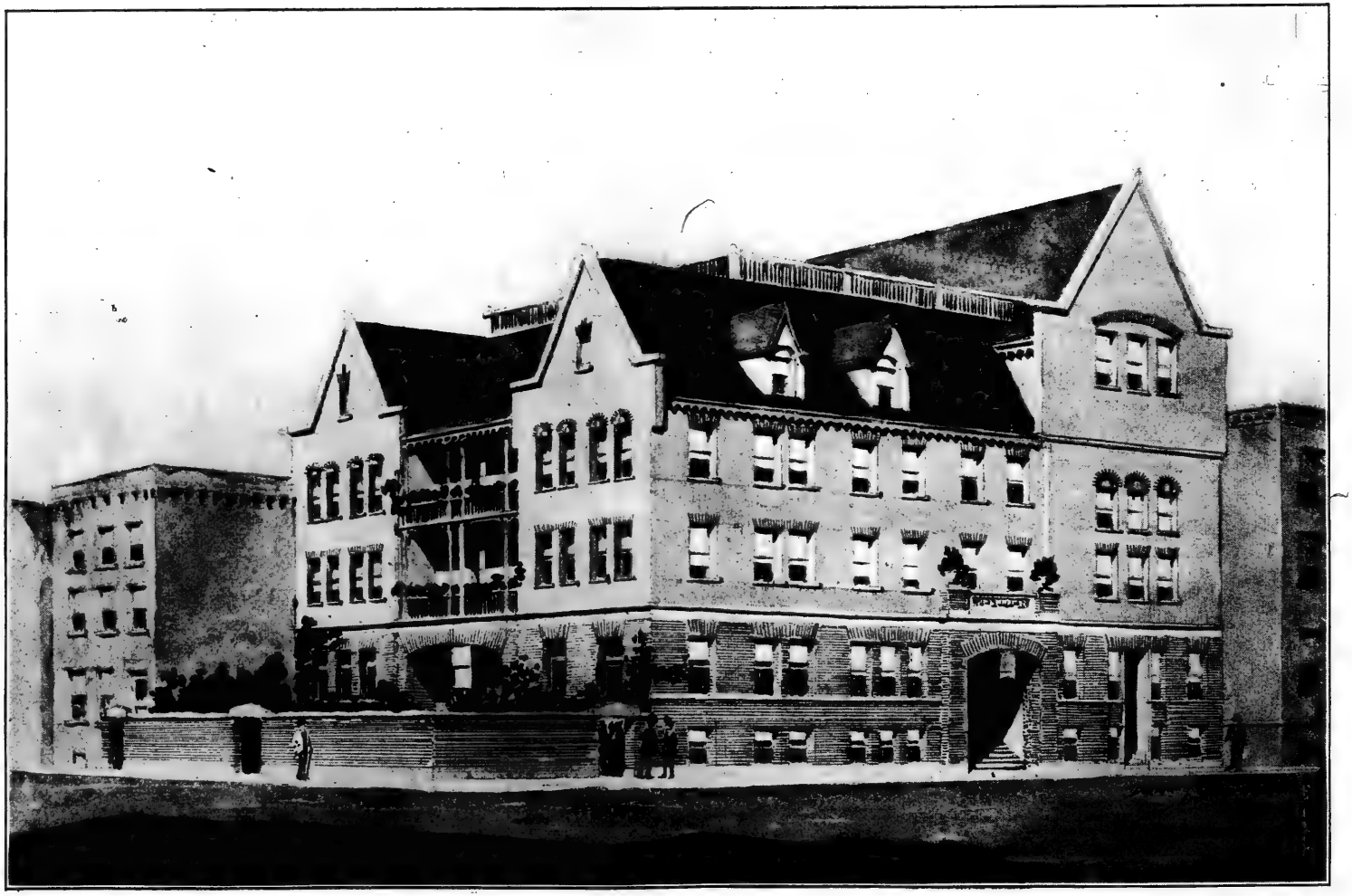


First Story.
Basement.

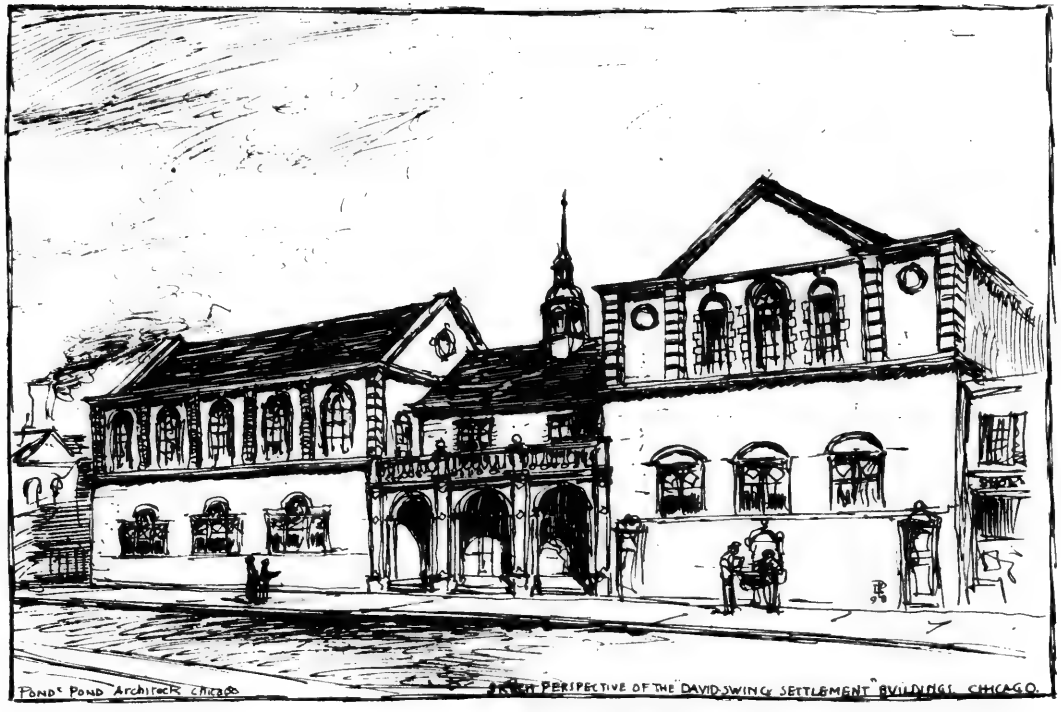
PLANS.



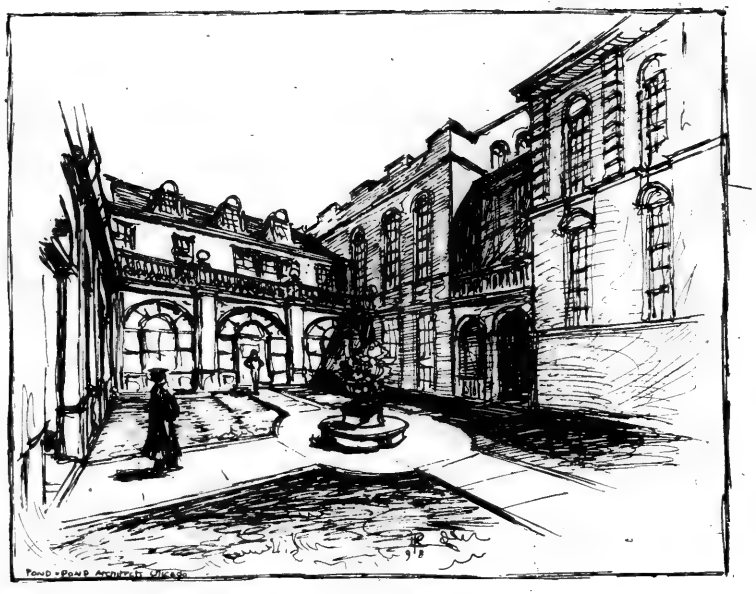
Third Story.
Second Story.

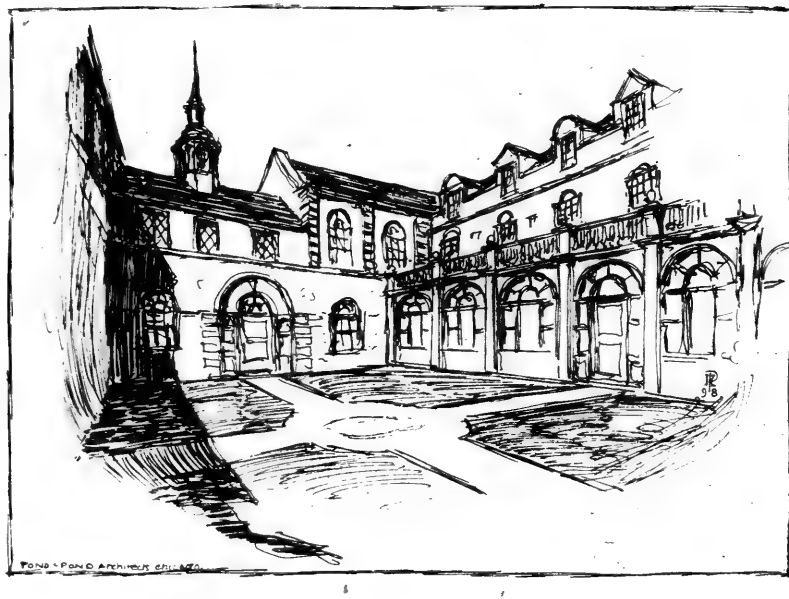


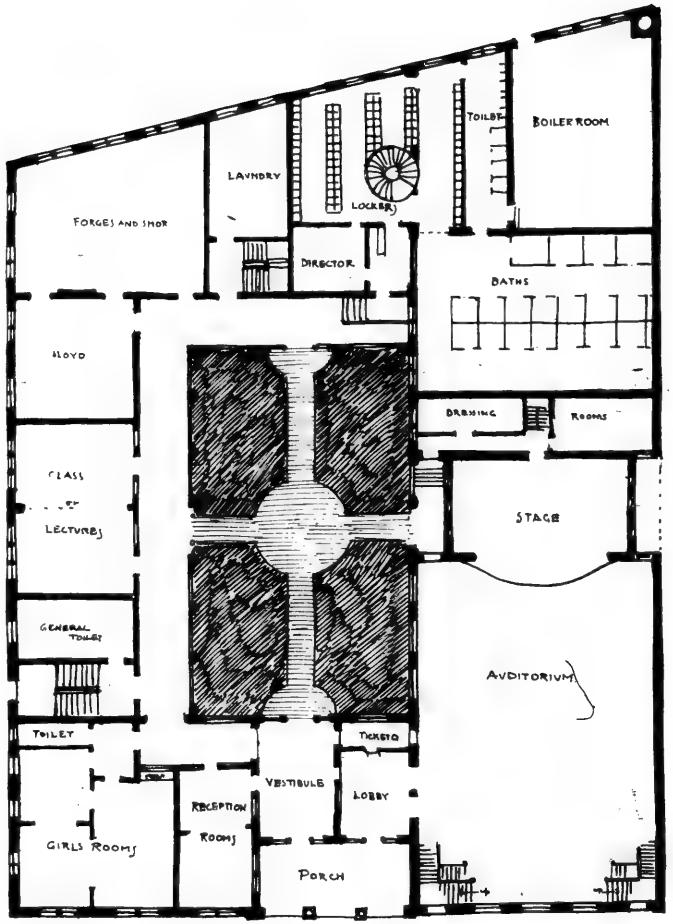
NORTHWESTERN UNIVERSITY SETTLEMENT.
Dwight Heald Perkins, Architect.



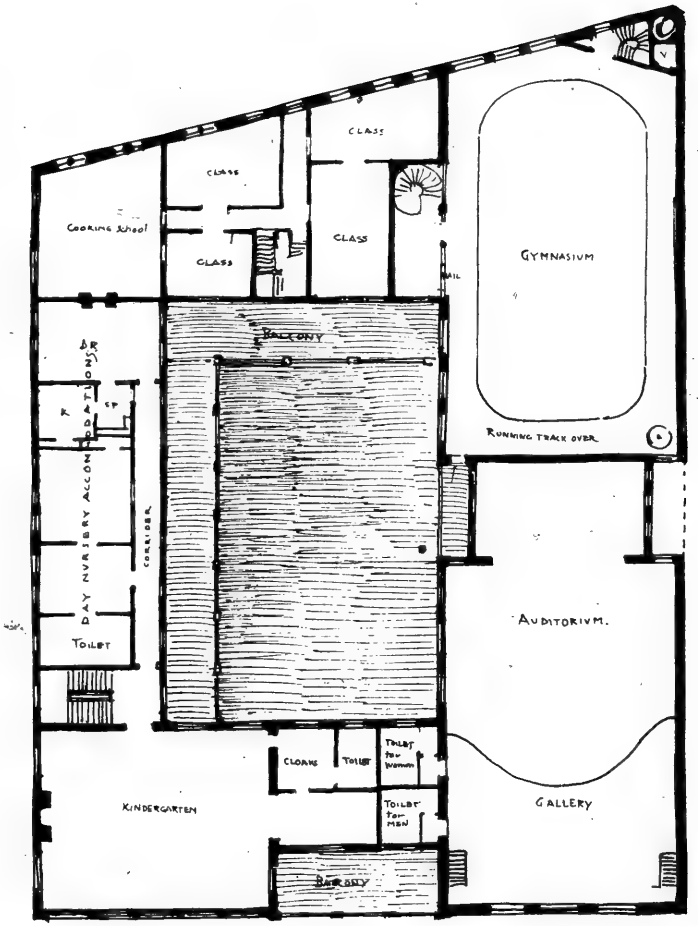
DAVID SWING SETTLEMENT.
Pond & Pond, Architects.







FIRST FLOOR PLAN

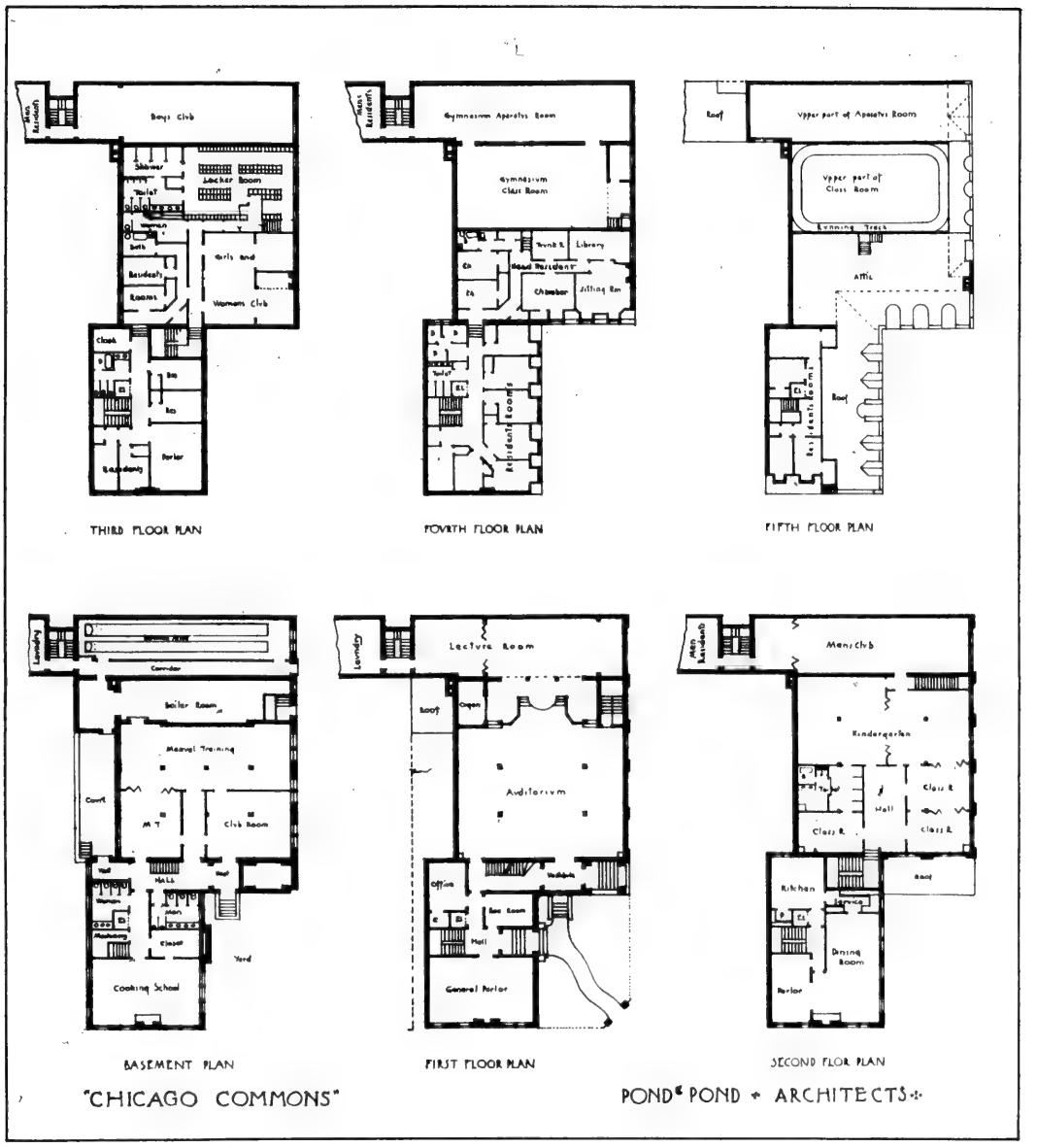


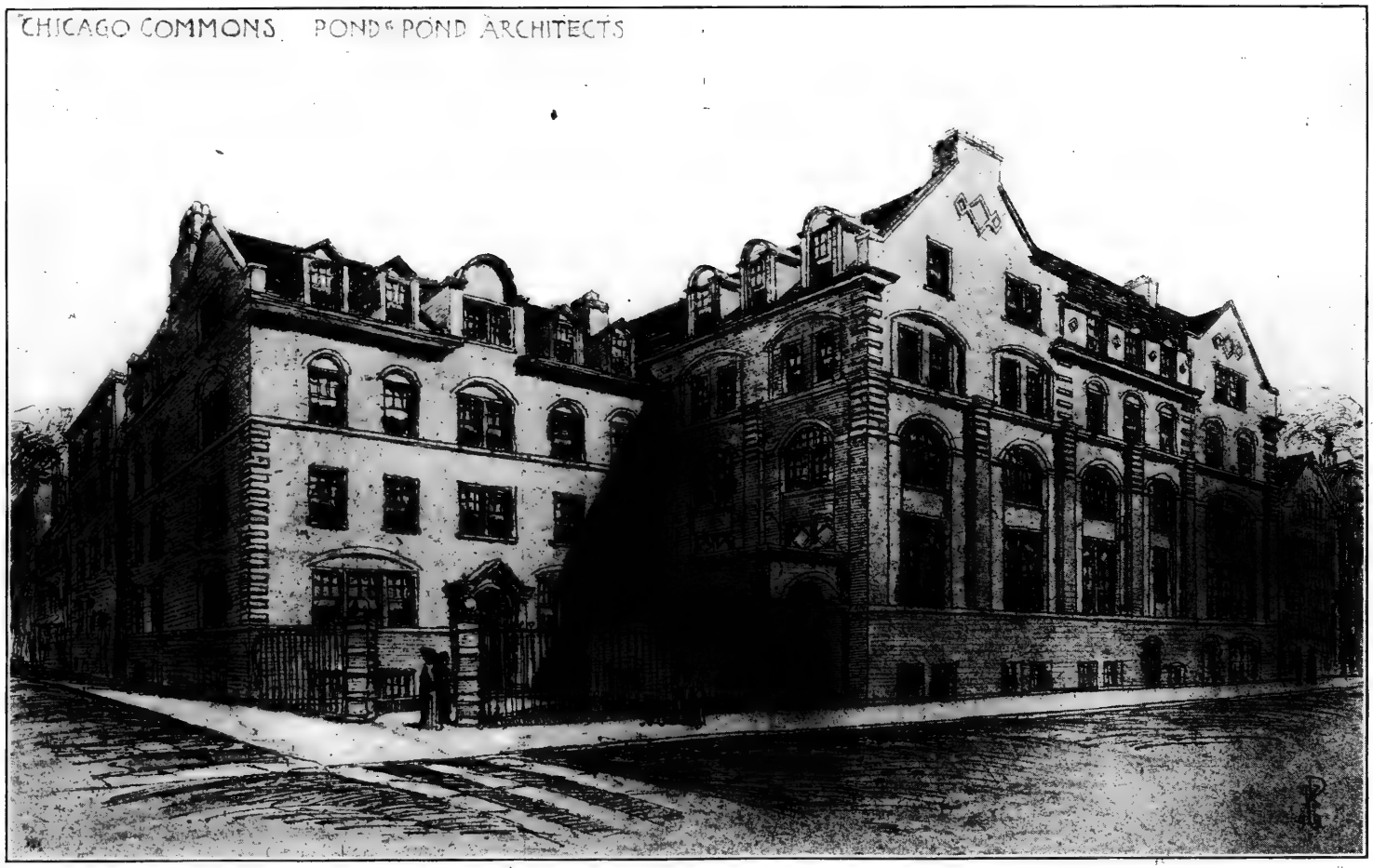
1/16 OF AN INCH = 1 FOOT

SECOND FLOOR PLAN

SKETCHES FOR THE DAVID SWING SETTLEMENT BUILDINGS

POND & POND ARCHITECTS CHICAGO

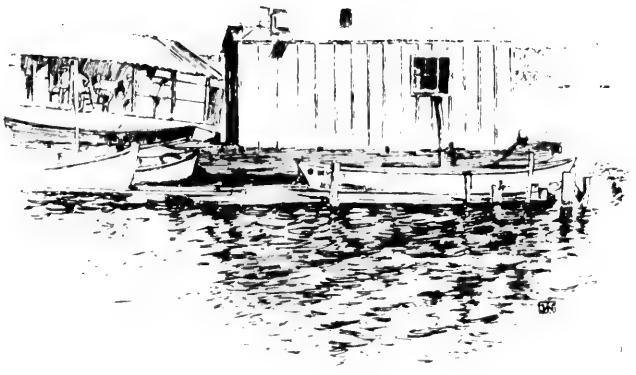

Boys Club
Shower
Locker Room
Toilet
Bath
Resident Room
Girls and Womens Club
Closet
Parlor
Gymnasium Apparatus Room
Gymnasium Class Room
Library
Chamber
Living Rm
Resident Rooms
Upper part of Apparatus Room
Roof
Upper part of Class Room
Running Track
Attic
Resident Rooms
THIRD FLOOR PLAN
FOURTH FLOOR PLAN
FIFTH FLOOR PLAN
Laundry
Corridor
Boiler Room
Manual Training
Court
M T
Club Room
Hall
Hall
Women
Men
Janitor
Mechanic
Closet
Yard
Cooking School
Lecture Room
Roof
Open
Auditorium
Office
Hall
General Parlor
Men's Club
Kindergarten
Class R.
Hall
Class R.
Class R.
Kitchen
Service
Roof
Dining Room
Parlor
BASEMENT PLAN
FIRST FLOOR PLAN
SECOND FLOR PLAN
"CHICAGO COMMONS"
POND & POND ARCHITECTS

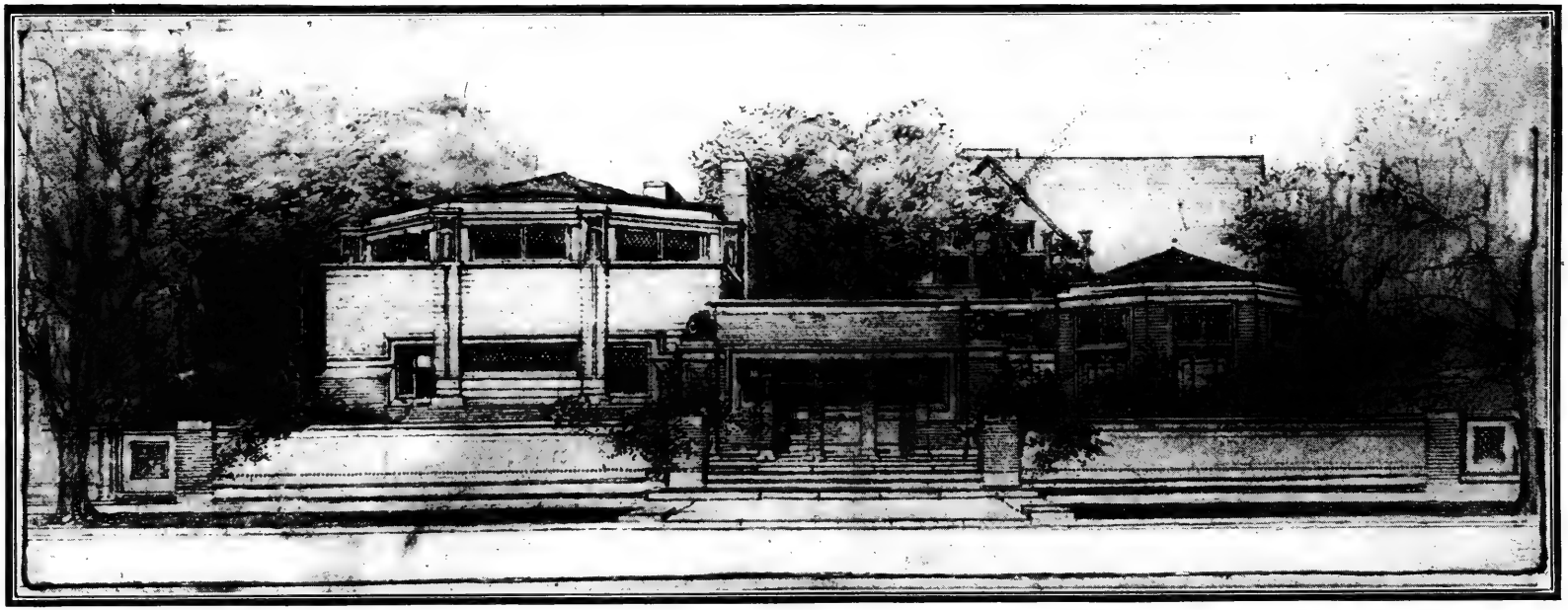


CHICAGO COMMONS—Pond & Pond, Architects.

C

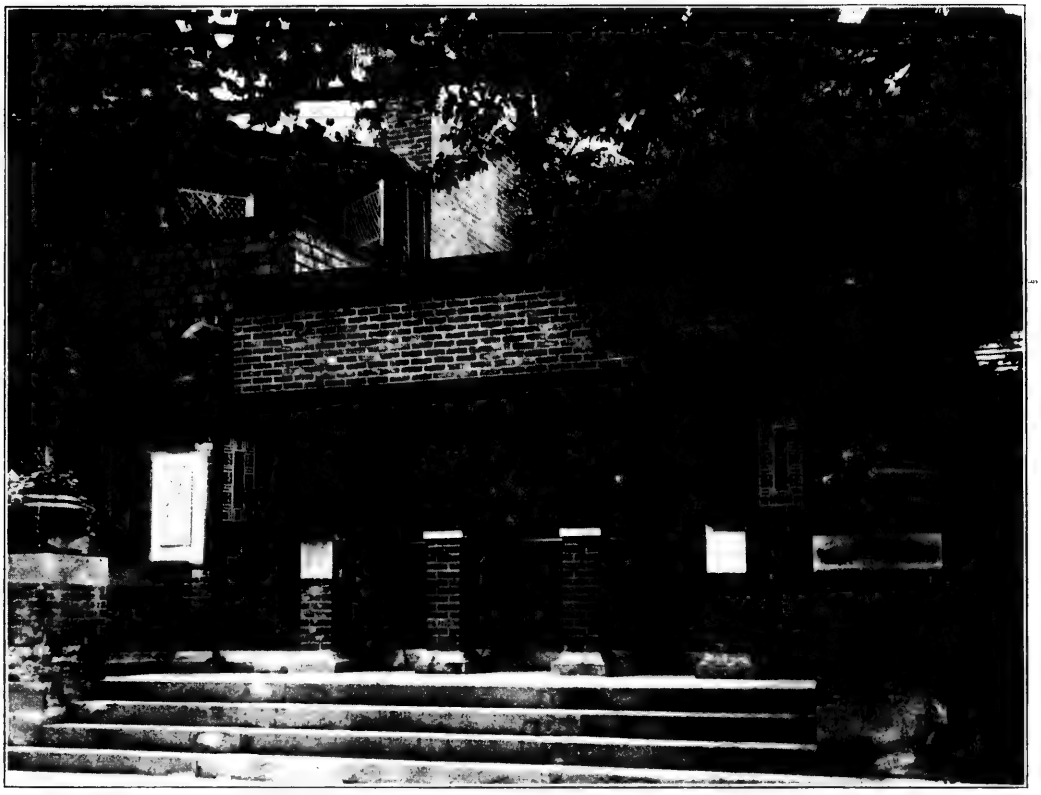




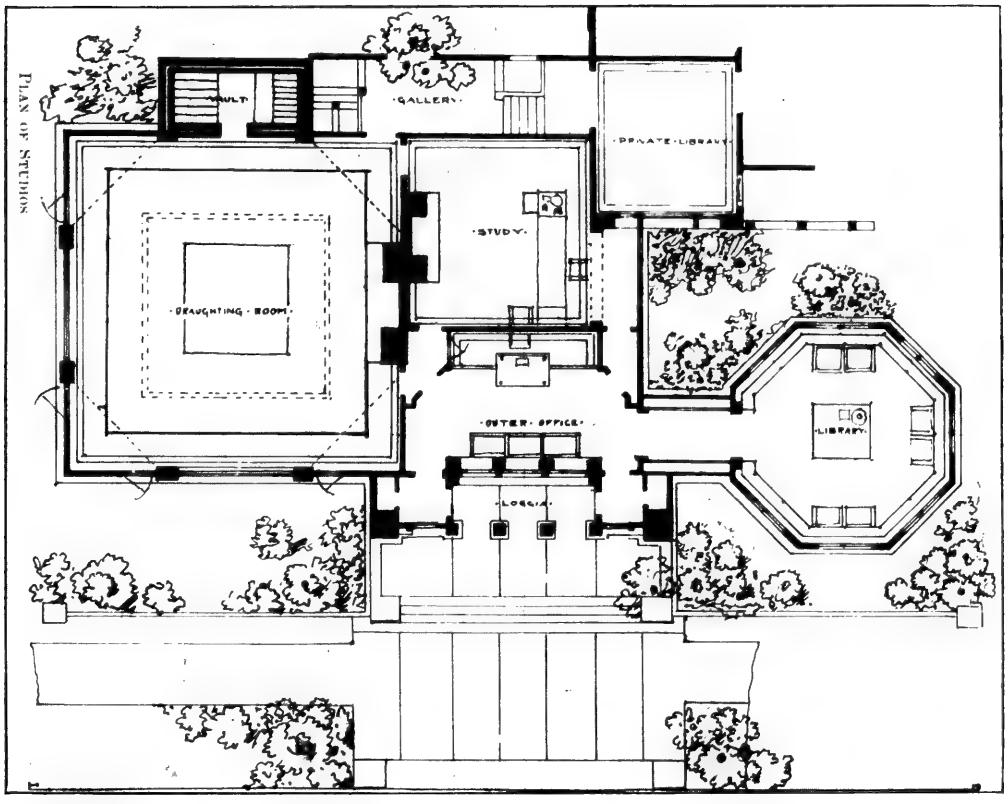


STUDIO OF FRANK LLOYD WRIGHT, ARCHITECT.

OF the many problems in the practice of architecture, none requires more attention than that of procuring a quiet and congenial place within which one may study without interruption. Mr. Wright has solved this problem for himself by building a studio in connection with his home in one of Chicago's suburbs. It is arranged, as shown by the plan, for every kind of work done in an architect's office, and draughtsmen as well as the architect have every benefit which beautiful surroundings, growing trees and shrubs and quiet can give. In addition to the features shown, a complete photographic dark-room and apparatus and sculptor's modeling and casting rooms are included, so that the allied arts are made to pay tribute to architecture.



ENTRANCE TO STUDIO.



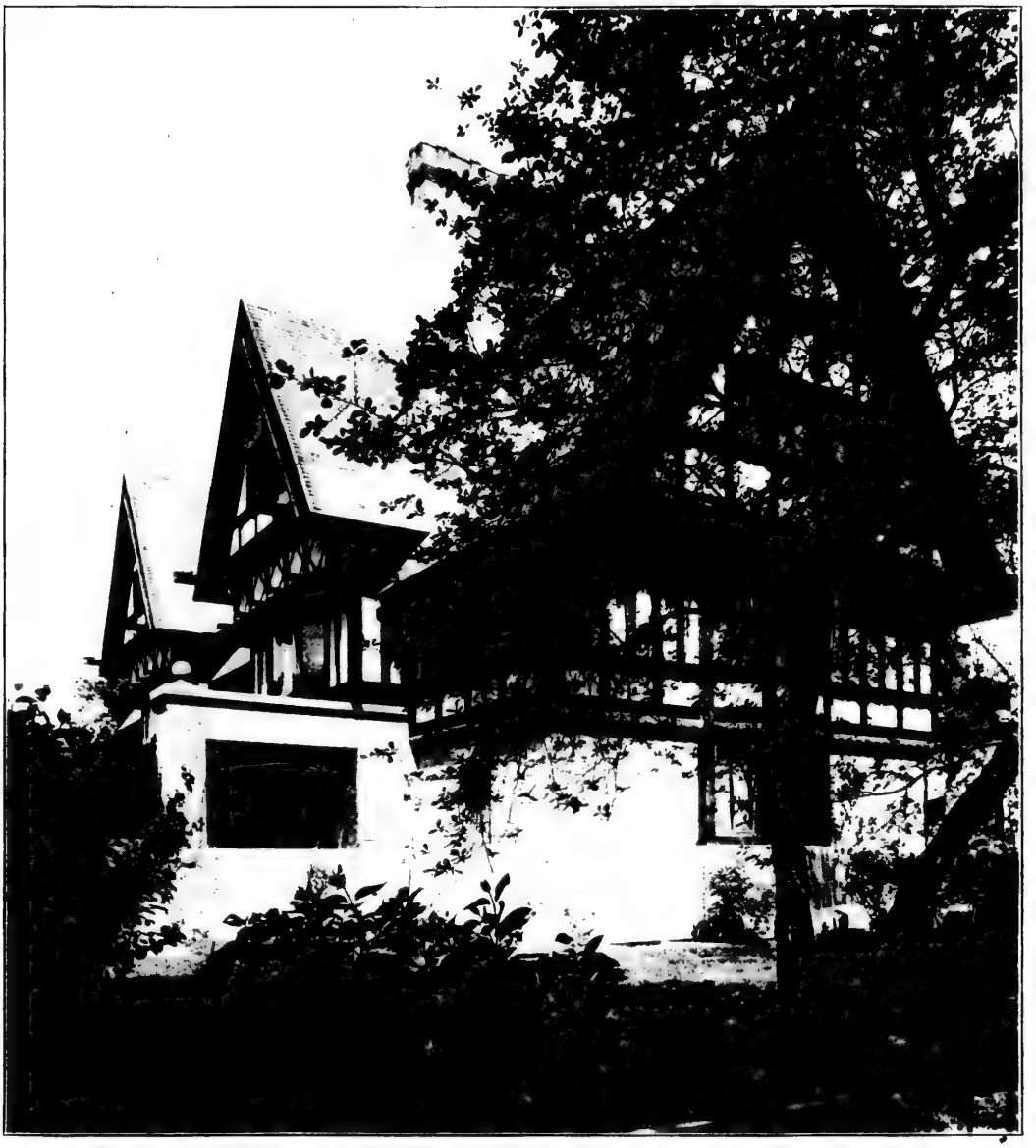
PLAN OF STUDIO.



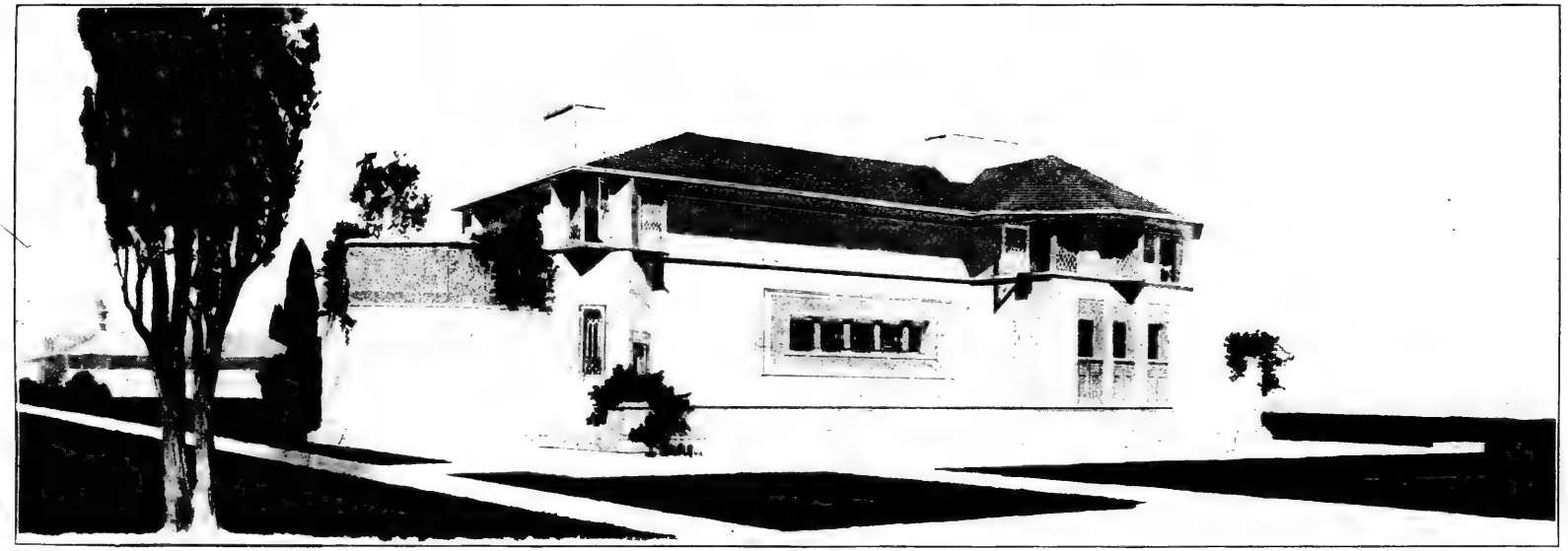
INTERIOR DETAIL OF PRIVATE STUDY.



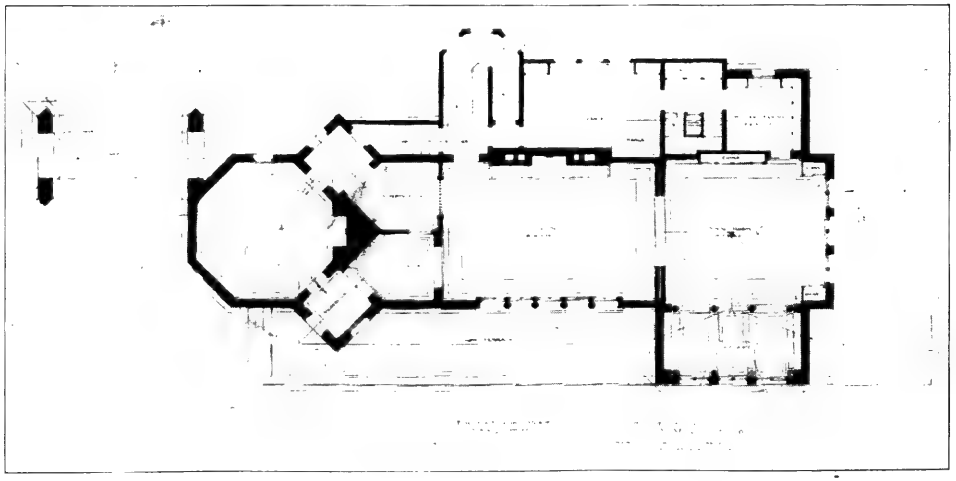
INTERIOR DETAIL OF MAIN ENTRANCE LOOKING INTO DRAUGHTING ROOM.



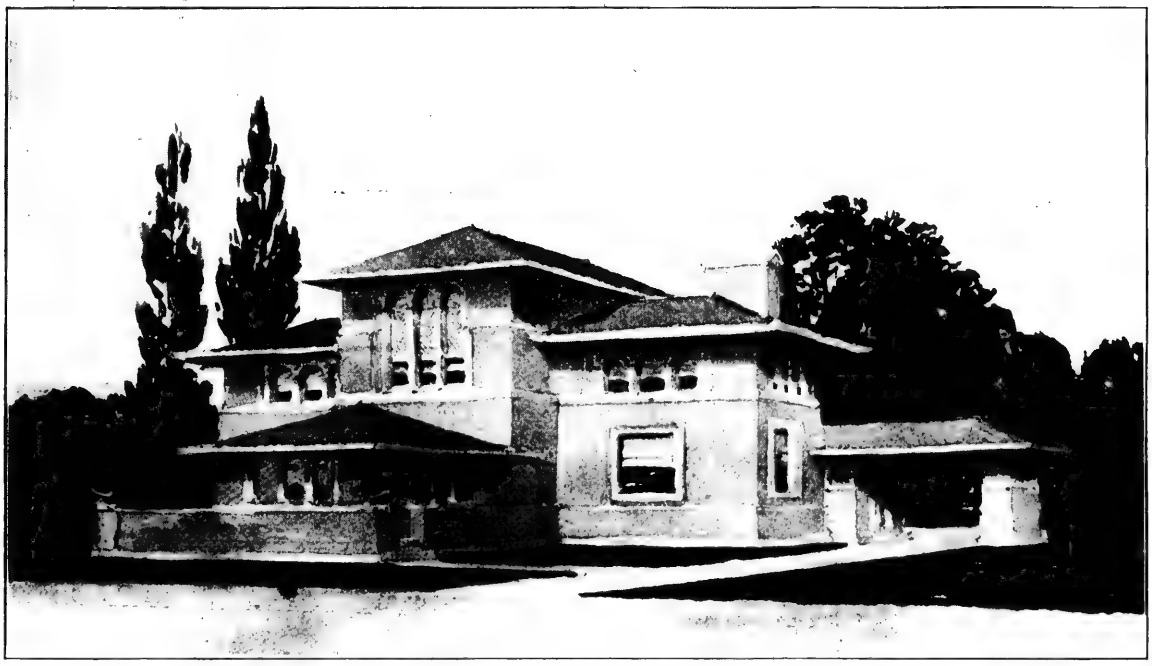
RESIDENCE OF NATHAN G. MOORE, OAK PARK.
Frank Lloyd Wright, Architect.



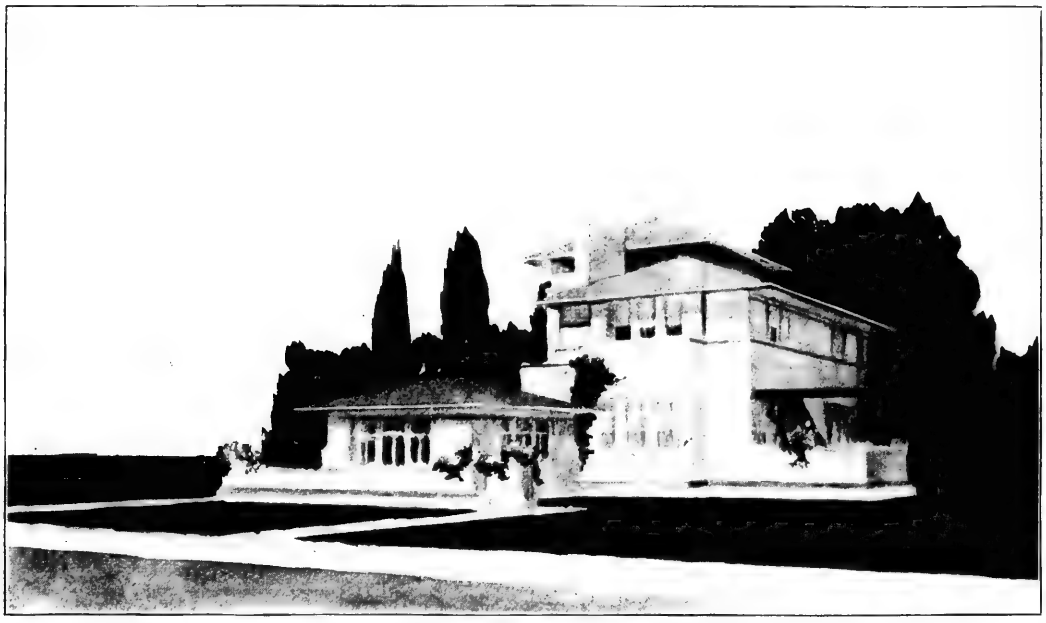
SKETCH FOR MR. A. C. McAFEE—Frank Lloyd Wright, Architect.



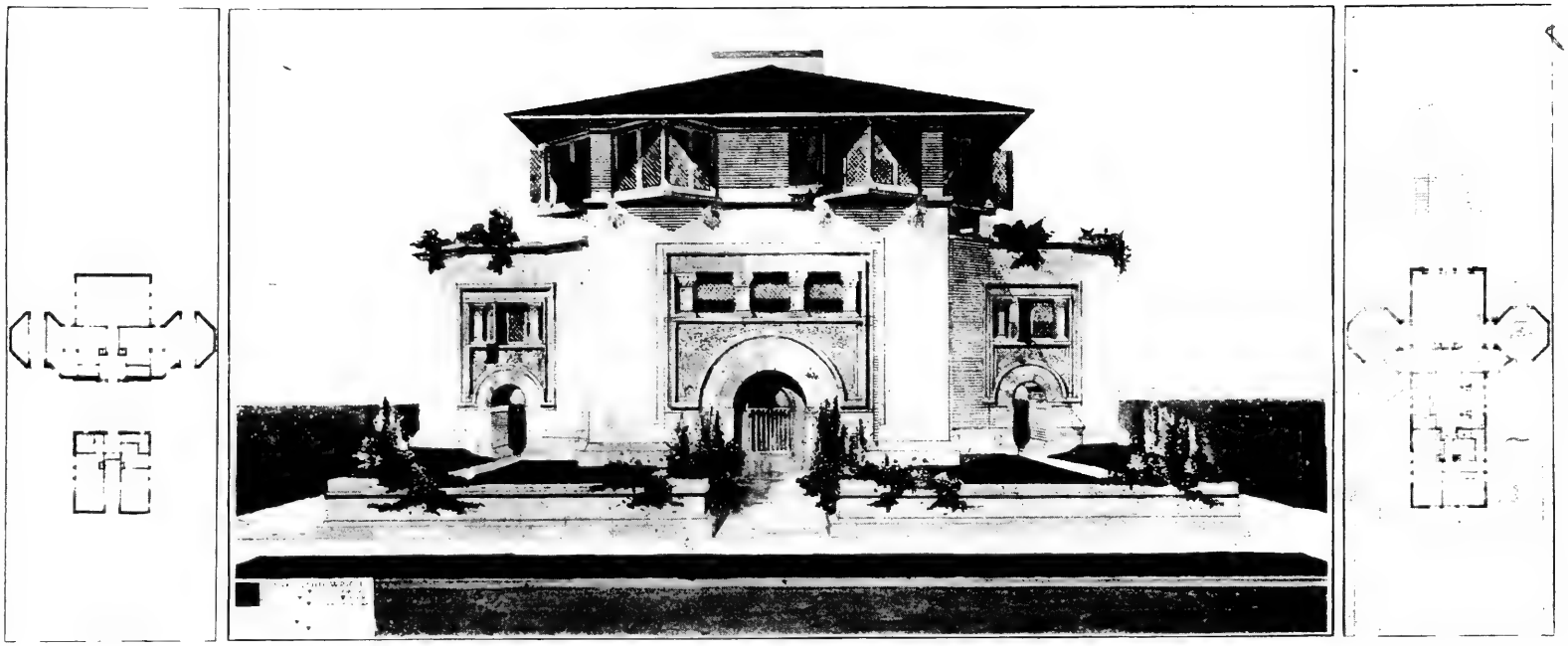
PLAN.



DWELLING FOR MRS. ROBERT ECKART, RIVER FOREST.
Frank Lloyd Wright, Architect.

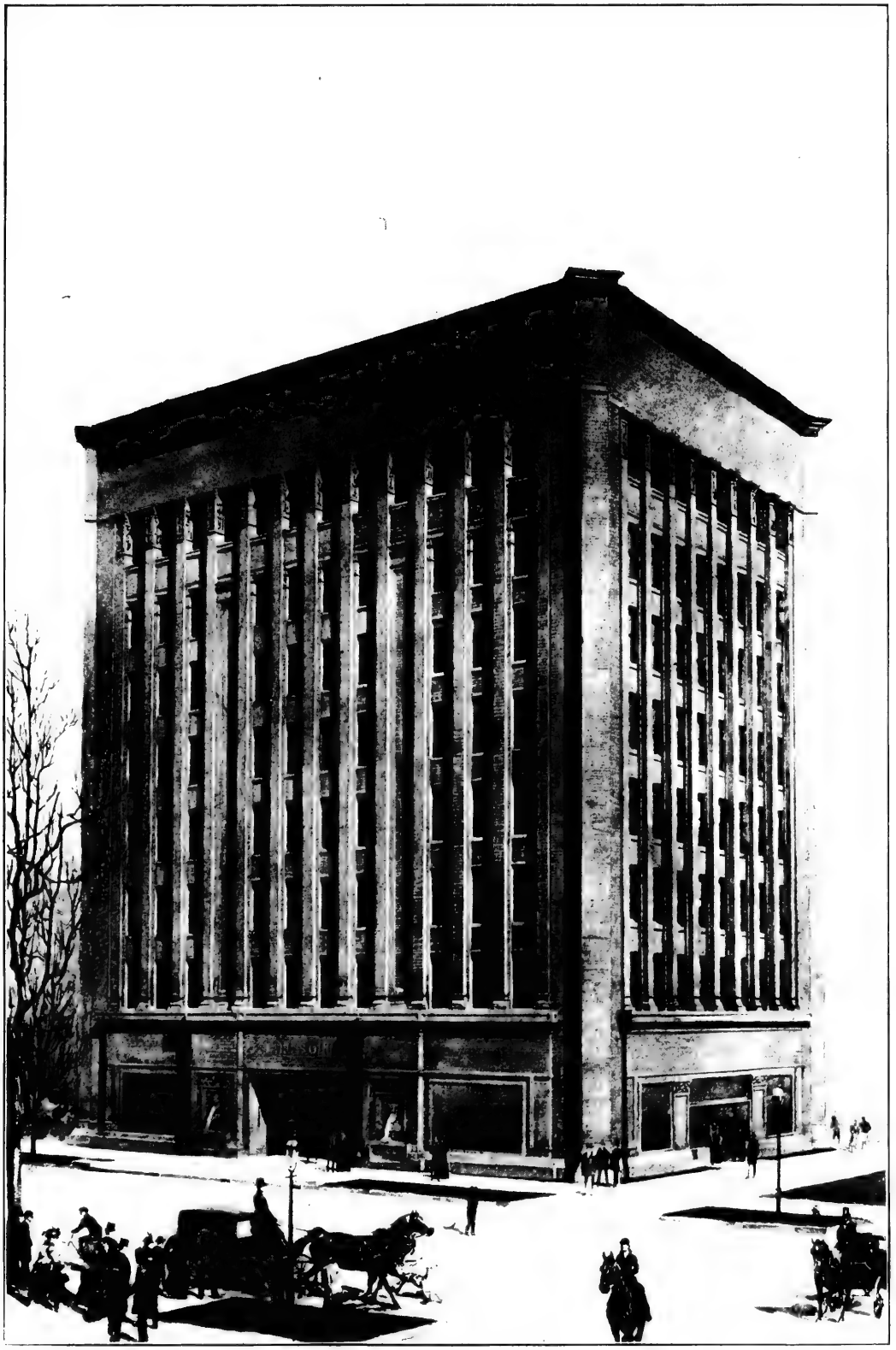


FOR MR. E. C. WALLER, RIVER FOREST.
Frank Lloyd Wright, Architect.



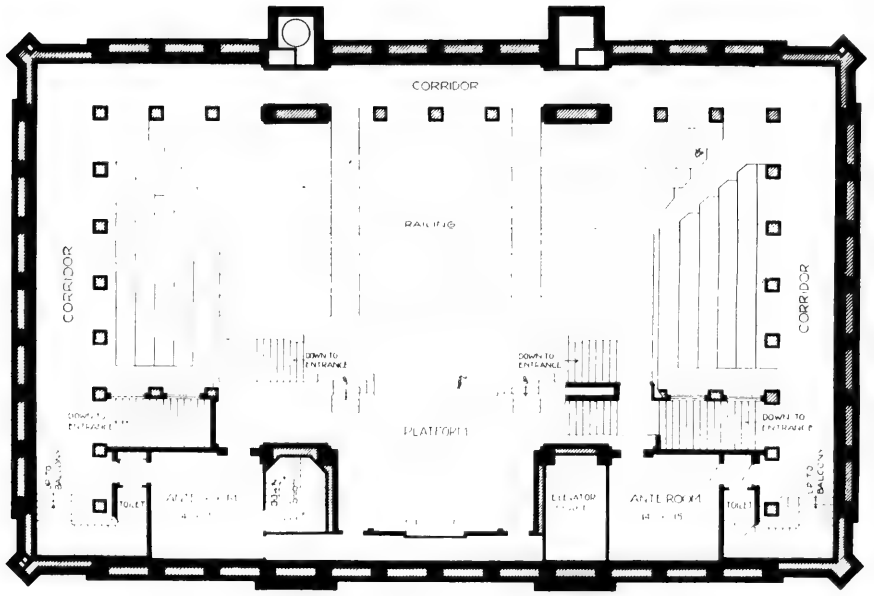
SKETCH FOR MRS. DAVID DEVIN.
Frank Lloyd Wright, Architect.

Suburban lot — 65 feet on Sheridan Road, extending 200 feet to Lake Michigan. Problem — to take full advantage of lake front, with due respect to Sheridan Road and neighbors.

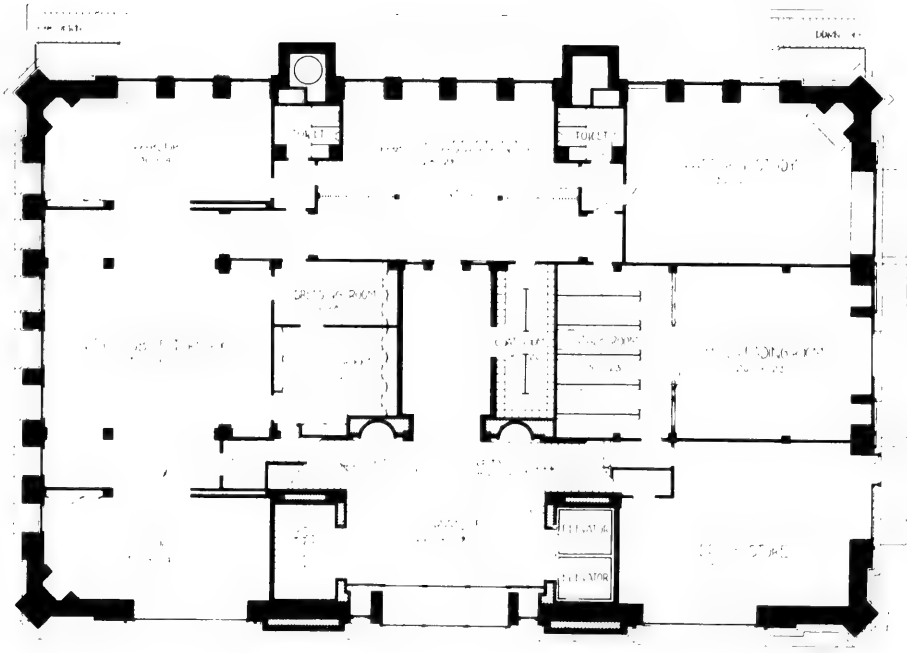


ALL SOULS BUILDING, CHICAGO.
Frank Lloyd Wright and Dwight Heald Perkins, Architects, Associated.

AUDITORIUM FLOOR PLAN.

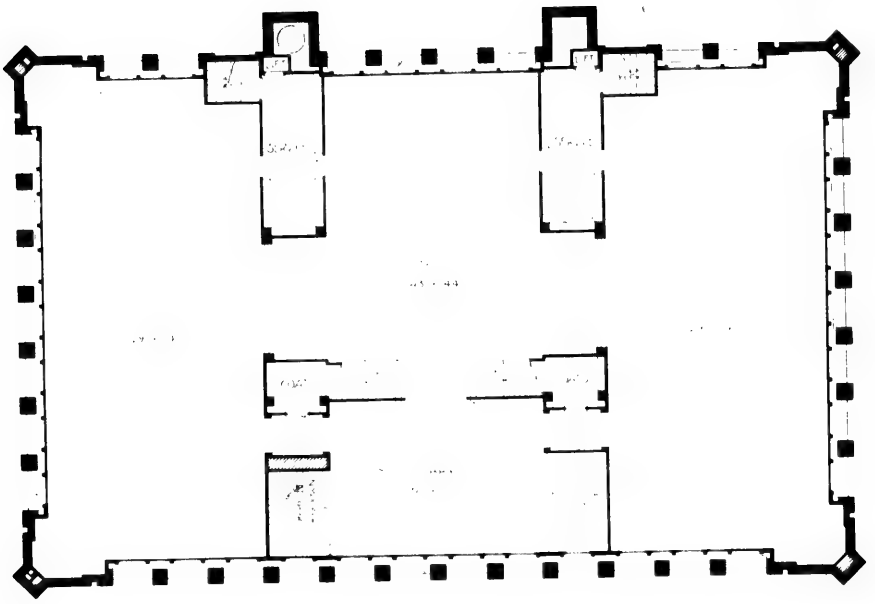


FIRST FLOOR PLAN

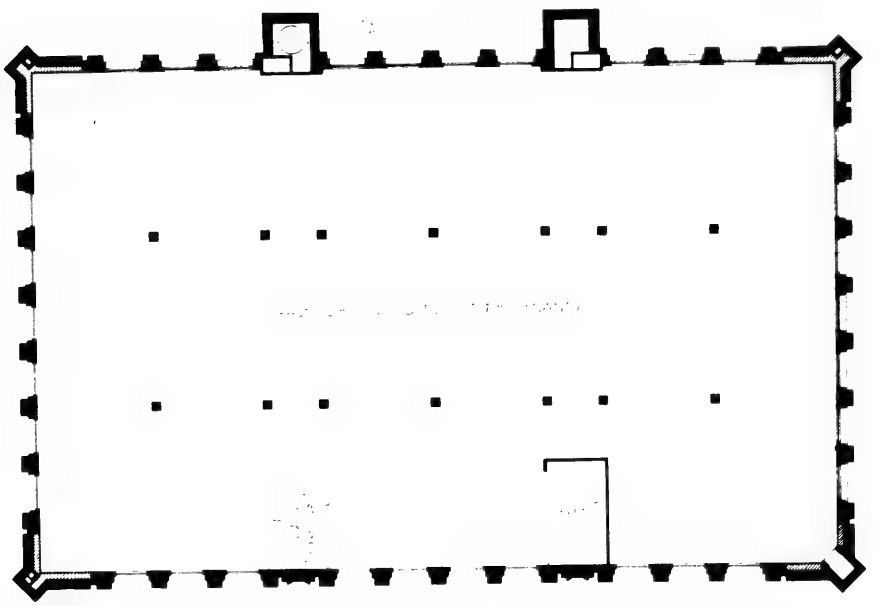


ALL SOULS BUILDING.

SIXTH FLOOR PLAN



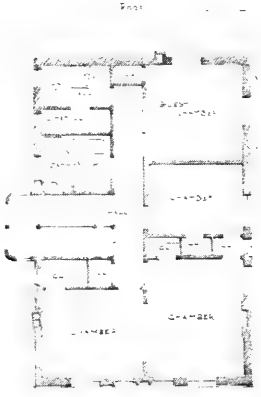
SKELETON PLAN OF FOURTH AND FIFTH FLOORS



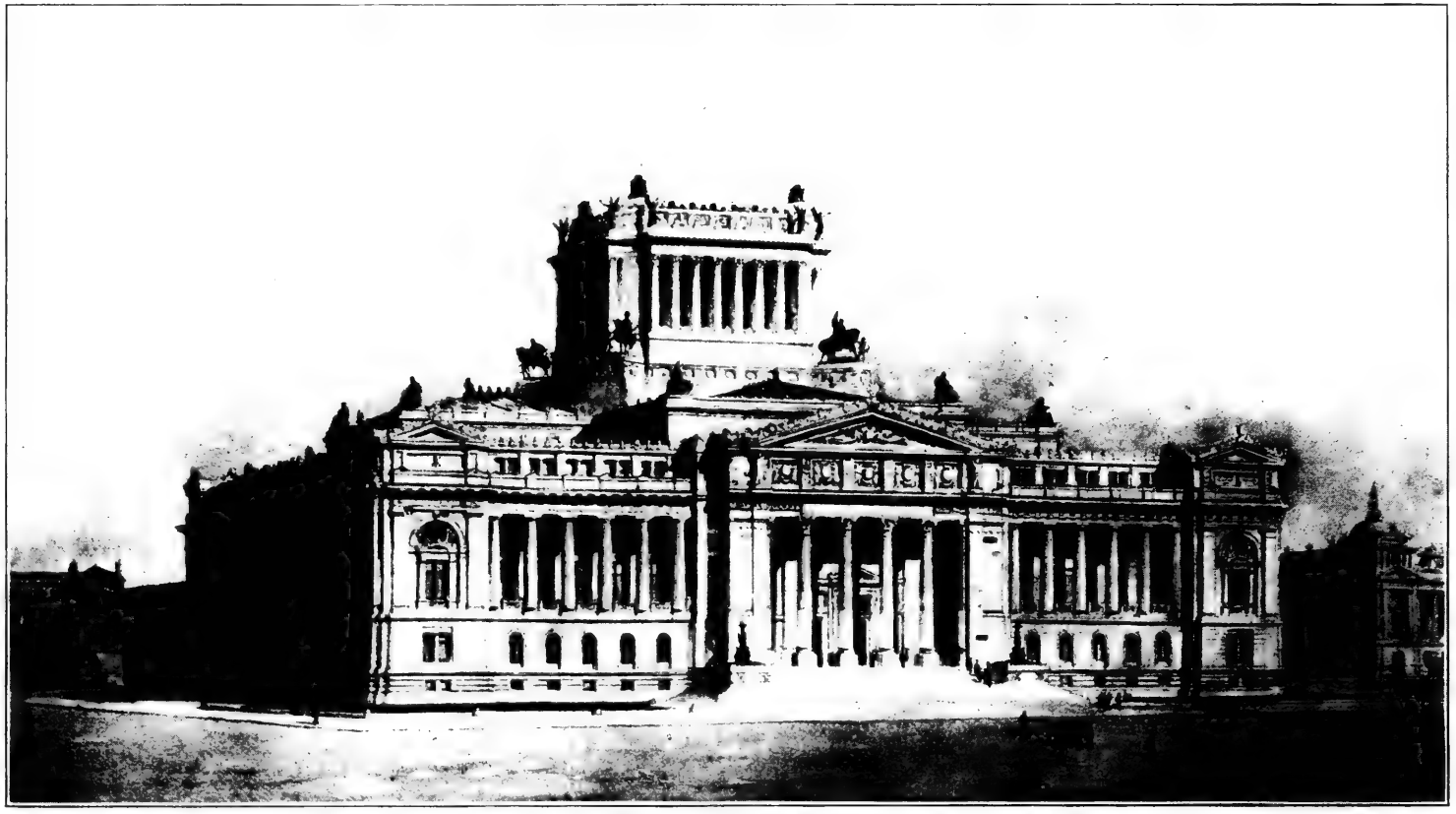
ALL SOULS BUILDING.



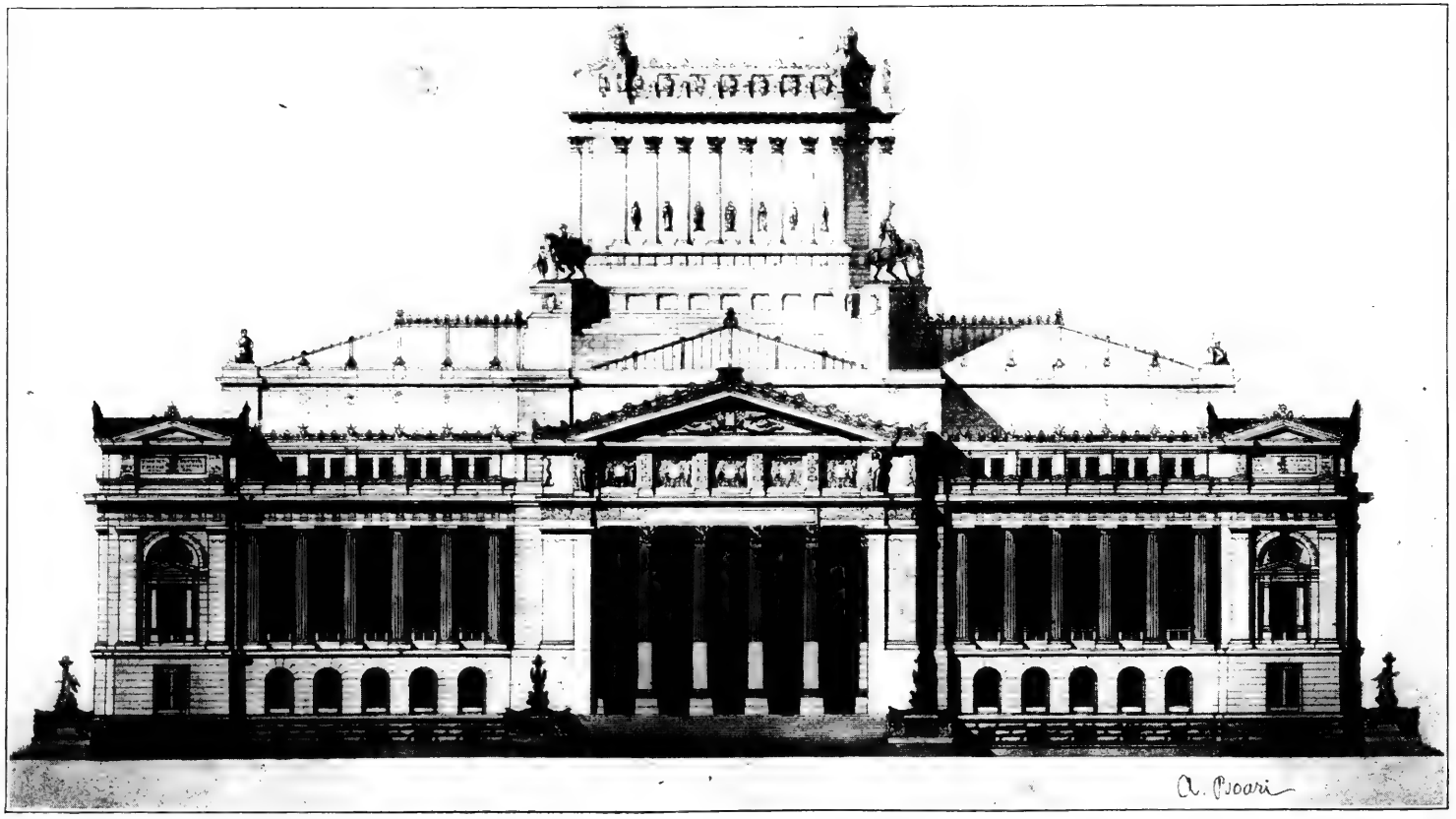




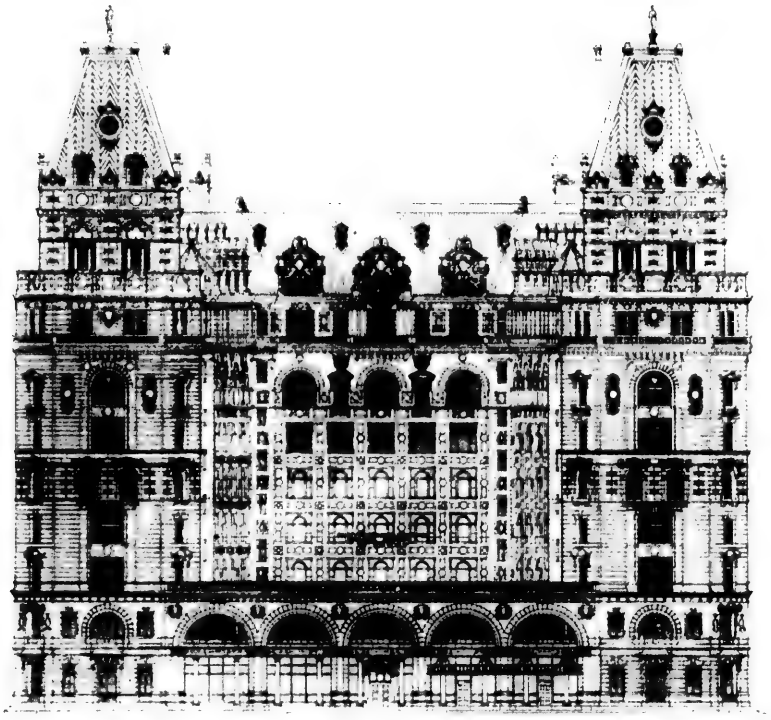
SKETCH FOR A RESIDENCE – Julius H. Huber & Co., Architects.



DESIGN SUBMITTED IN MEXICAN NATIONAL CAPITOL COMPETITION.
By Adamo Boari, Architect. Awarded First Prize.



Elevation.



BRIDGE STREET ELEVATION

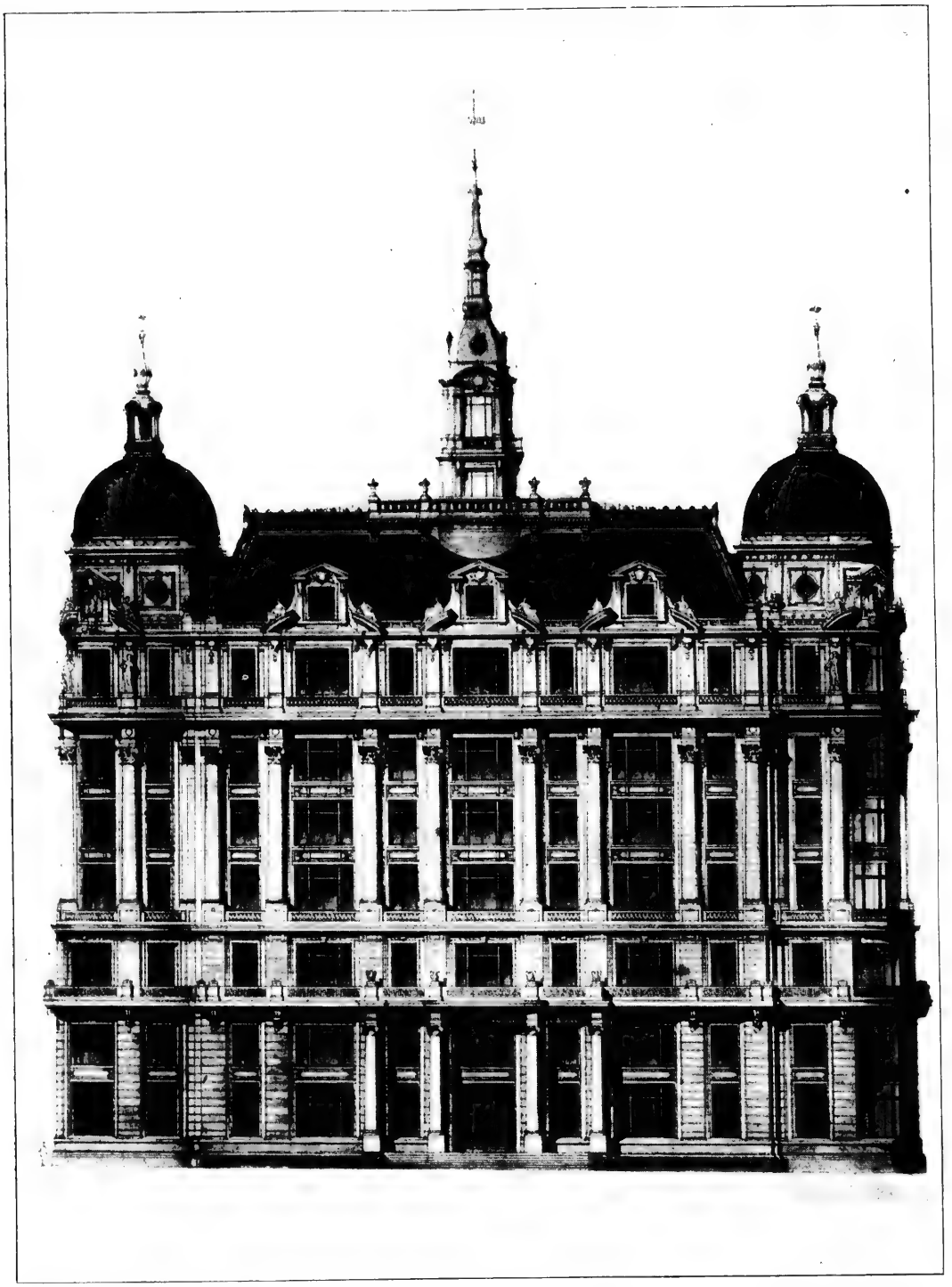
U. S. CUSTOM HOUSE

NEW YORK

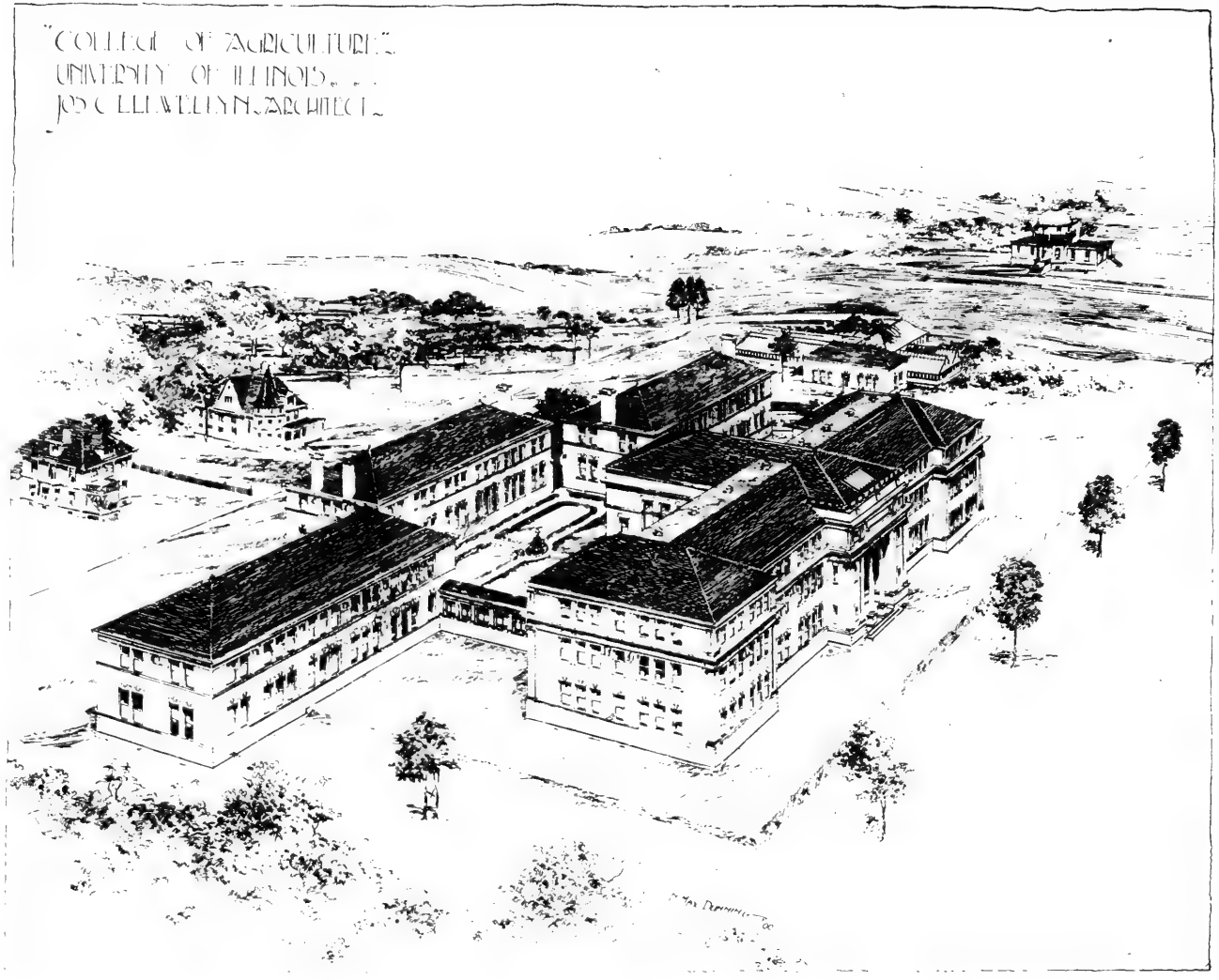
ISRAELS & HARDER

ARCHITECTS

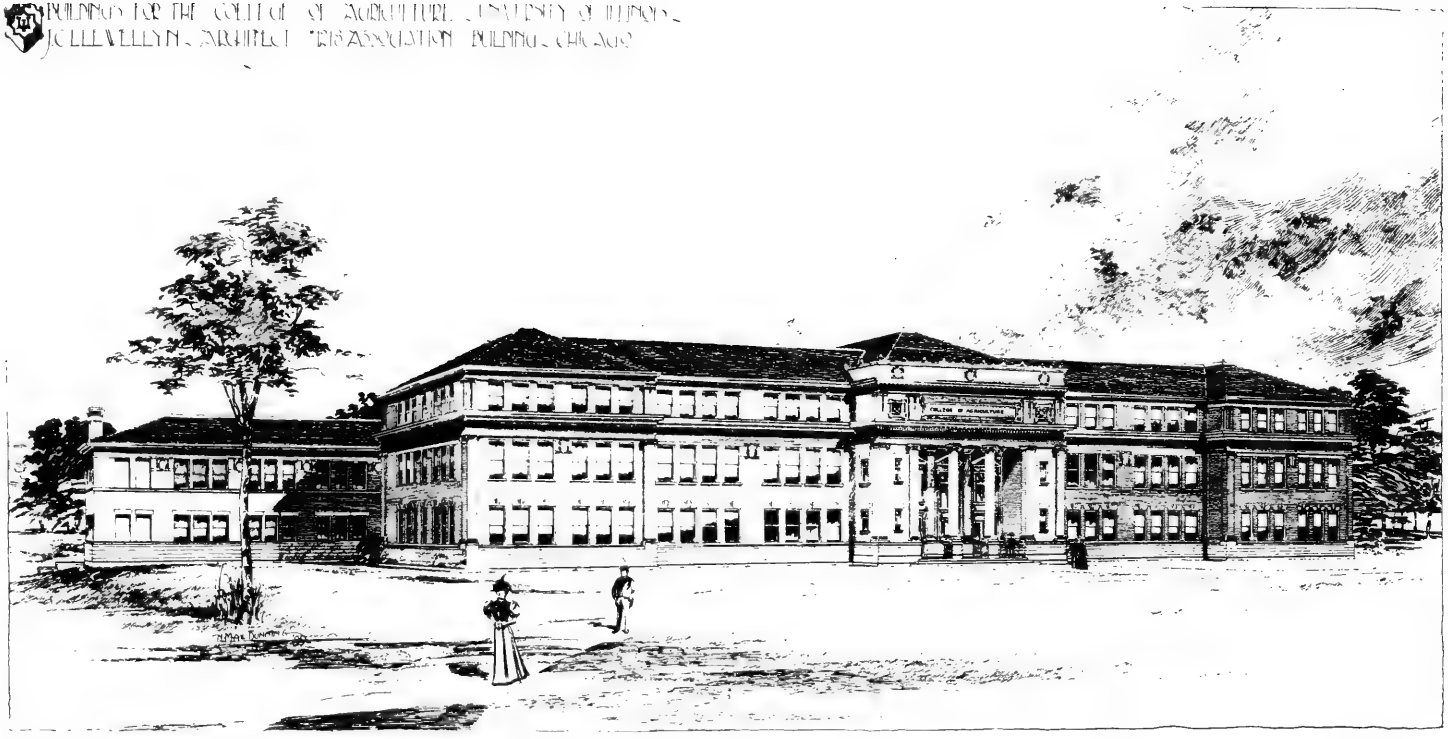
NEW YORK CUSTOM HOUSE.
Design submitted by Israels & Harder, Architects.

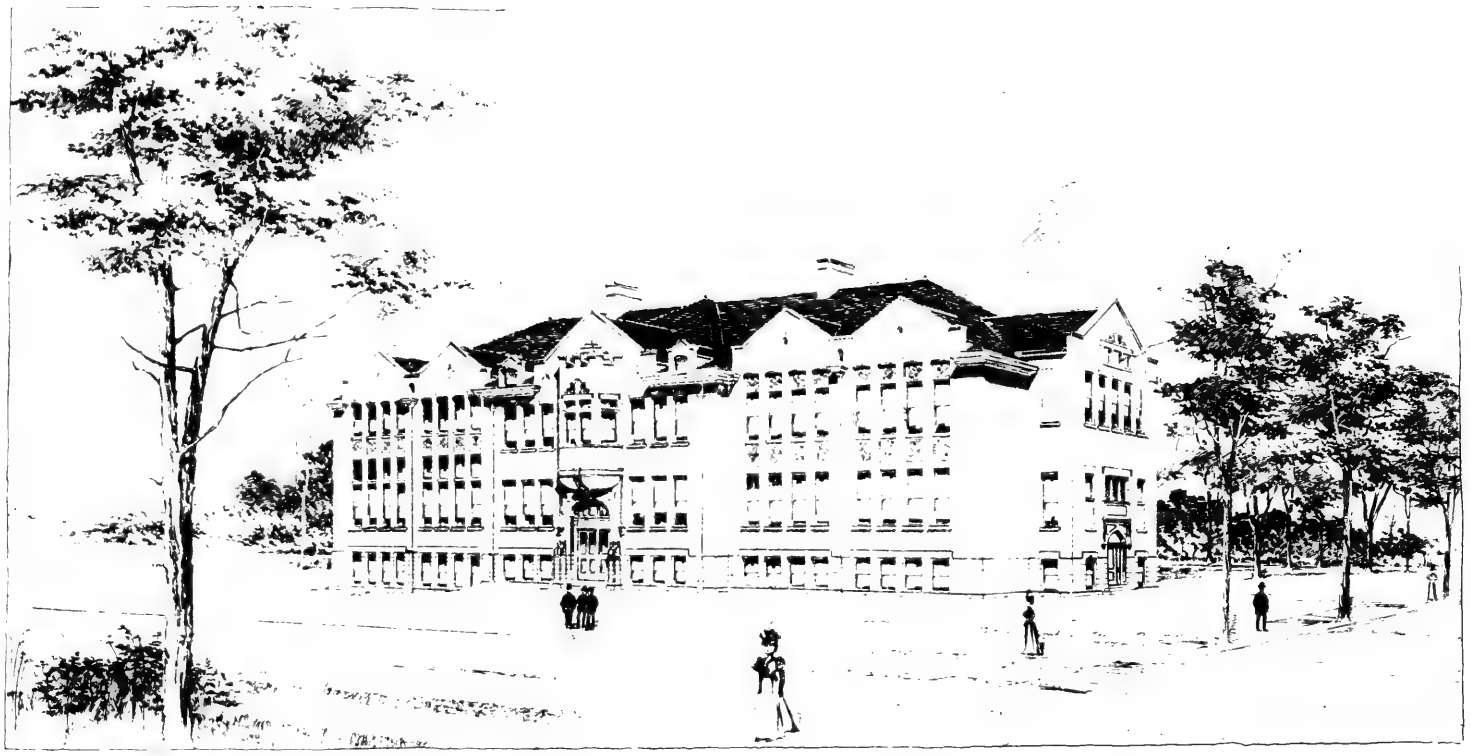


NEW YORK CUSTOM HOUSE.
Design submitted by D. H. Burnham & Co., Architects.


"COLLEGE OF AGRICULTURE"
UNIVERSITY OF ILLINOIS.
JOS. C. LLEWELLYN, ARCHITECT.

BUILDINGS FOR THE COLLEGE OF AGRICULTURE, UNIVERSITY OF ILLINOIS.
JC ELLEWELLEYN, ARCHITECT. 1618 ASSOCIATION BUILDING, CHICAGO.





HIGH SCHOOL, HIGHLAND PARK, ILL.
Joseph C. Llewellyn, Architect.

SOCIETIES ENGAGED IN PUBLIC IMPROVEMENT IN CHICAGO.

THE ART COMMISSION.

W. L. B. JENNEY. LORADO TAFT. RALPH CLARKSON.

AN ACT TO PROVIDE FOR THE CREATION OF ART COMMISSIONS IN CITIES AND TO DEFINE THEIR POWERS.

BE IT ENACTED by the People of the State of Illinois represented in General Assembly:

SECTION 1. Whenever in any city in this State the City Council shall deem it advisable, they may by ordinance provide for the creation of a commission to be known as the Art Commission of such city:

SECTION 2. Such commission shall consist of the mayor of such city, the president or chief officer of the principal art institute, or similar incorporated organization, if there be any in such city, the presidents or president of the boards or board of park commissioners of any parks, park, or system of parks within the limits of such city under the control of a board or boards of park commissioners (all of whom shall serve as members of the state art commission during the continuance of their said several offices) and three other members, residents of said city, to be appointed by the mayor. One of said three members shall be a painter, one a sculptor, and one an architect.

SECTION 6. Hereafter no work of art shall become the property of such city by purchase, gift, or otherwise, unless such work of art, or a design of the same, together with a statement of the proposed location of such work of art, shall first have been submitted to and approved by the commission; nor shall such work of art, until so approved, be erected or placed in or upon or allowed to extend over or upon any street, avenue, square, common, municipal building, or other place belonging to such city, or any park, boulevard or public ground situated within the limits of such city. The commission may, when they deem proper, also require a complete model of the proposed work of art to be submitted. The term "work of art," as used in this connection, shall apply to and include all paintings, mural decorations, stained glass, statues, bas relief, or other sculptures, ornaments, fountains, images, or other structures of a permanent character intended for ornament or commemoration. The term "municipal building," as used in this connection, shall include all public schools

and all buildings or portions thereof, and all grounds used for school purposes in such city. No existing work of art in the possession of the city, or in any parks, boulevards, public grounds, school buildings, or school grounds aforesaid, shall be removed, relocated or altered in any way without the similar approval of the commission except as provided in Section 8 of this Act. When so requested by the mayor or the Common Council, the commission shall act in a similar capacity with similar powers in respect of designs of buildings, bridges, approaches, gates, fences, lamps, or other structures erected or to be erected upon land belonging to the city, or a part of any of the parks, public grounds or boulevards within the limits of such city, and in respect of the lines, grades and plotting of the public ways and grounds, and in respect of the arches, bridges, structures, and approaches which are the property of any corporation or private individual, and which shall extend over or upon any street, avenue, highway, boulevard, park, or other public place belonging to or within the limits of such city.

But this section shall not be construed as impairing the power of any park board to refuse its consent to the erection or acceptance of public monuments, or memorials, or other works of art or structures of any sort within any park, boulevard, or other public ground under their control in such city.

THE ART ASSOCIATION OF CHICAGO.

PRESIDENT:

MR. JOHN BARTON PAYNE, 525 The Temple.

FIRST VICE-PRESIDENT:

MRS. HERMAN J. HALL, 5545 Washington Avenue.

SECOND VICE-PRESIDENT:

MR. WALLACE HECKMAN, 4505 Ellis Avenue.

RECORDING SECRETARY:

MISS JESSIE S. GARDNER, 1036 Jackson Boulevard.

CORRESPONDING SECRETARY:

MRS. W. F. GROWER, 964 Jackson Boulevard.

TREASURER:

MRS. L. BRACE SHATTUCK, 5300 Woodlawn Avenue.

MUNICIPAL ART LEAGUE OF CHICAGO.

OBJECTS.

The objects of this Association shall be to promote in every practicable way the beautifying of the Streets, Public Buildings and places of Chicago; to bring to the attention of the officials and people of the City the best methods for instituting artistic municipal improvements, and to stimulate Civic pride in the care and improvement of private property.

The first Board of Directors, elected at the meeting for preliminary organization, shall consist of the following persons, who are to serve the number of years set opposite their names or until their successors have been elected and have qualified.

City Official: (Vacant.)

Architects:

LOUIS H. SULLIVAN, for one year.
PETER B. WIGHT, for two years.
JAMES GAMBLE ROGERS, for three years.

Painters:

RALPH CLARKSON, for one year.
CHARLES J. BROWNE, for two years.
J. H. VANDERPOEL, for three years.

Sculptors:

MAX MAUCH, for one year.
CHARLES J. SULLIVAN, for two years.
LORADO TAFT, for three years.

Laymen:

ARTHUR T. ALDIS, for one year.
DAVID MAYER, for one year.
HARRY G. SELFRIDGE, for two years.
WM. T. DONOVAN, for two years.
FRANKLIN MACVEAGH, for three years.
SAMUEL E. BARRETT, for three years.

West Parks:

JOS. W. SUDDARD, for one year.

Lincoln Park:

HERMAN B. WICKERSHAM, for one year.

South Parks: (Vacant.)

Chicago Woman's Club.

FINE ARTS BUILDING

Mrs. Louise D. Sherman	President.
Mrs. M. J. R. Tyler	Secretary.

Illinois Chapter
American Institute of Architects.

President	S. A. Treat.
First Vice-President	P. B. Wight.
Second Vice-President	W. C. Zimmerman.
Treasurer	George Beaumont.
Secretary	Harry B. Wheelock.

Chicago Architects' Business Association.

President	S. A. Treat.
First Vice-President	Normand S. Patton.
Second Vice-President	George Beaumont.
Secretary	C. R. Adams.
Treasurer	O. H. Postle.

Arts and Crafts Society.

HULL HOUSE, CHICAGO.

George M. R. Twose	Secretary.

CHICAGO IMPROVED HOUSING ASSOCIATION.

Executive Committee:

Mrs. Henry Wade Rogers.
Miss Jane Addams.
Mr. Livingston W. Fargo.
Miss Mary E. McDowell.
Mrs. Emmons Blaine.
Mr. Chas. L. Hutchinson.
Mrs. Frederick P. Bagley.
Prof. Chas. F. Bradley.
Mr. Dwight Heald Perkins.
Mr. Charles Frederick Weller.
Mr. John H. Bogue.
Mr. E. P. Bicknell.
Mr. W. R. Hunter.
Mr. James Minnick.
Miss Juliette Wall.
Mr. H. Wirt Steele.
Miss Minnie F. Low.
Dr. F. W. Reilly.
Miss Julia C. Lathrop.
Mr. Allen B. Pond.
Mr. J. G. S. Nesmith.
Prof. Graham Taylor.

CHICAGO PUBLIC SCHOOL ART SOCIETY.

The object of this society shall be education by means of works of art in the Public Schools.

OFFICERS:

PRESIDENT:

MRS. JOHN B. SHERWOOD, 530 W. Monroe Street.

VICE-PRESIDENT:

MRS. HENRY W. MAGEE, 7722 Union Avenue, Auburn Park, Ill.

RECORDING SECRETARY:

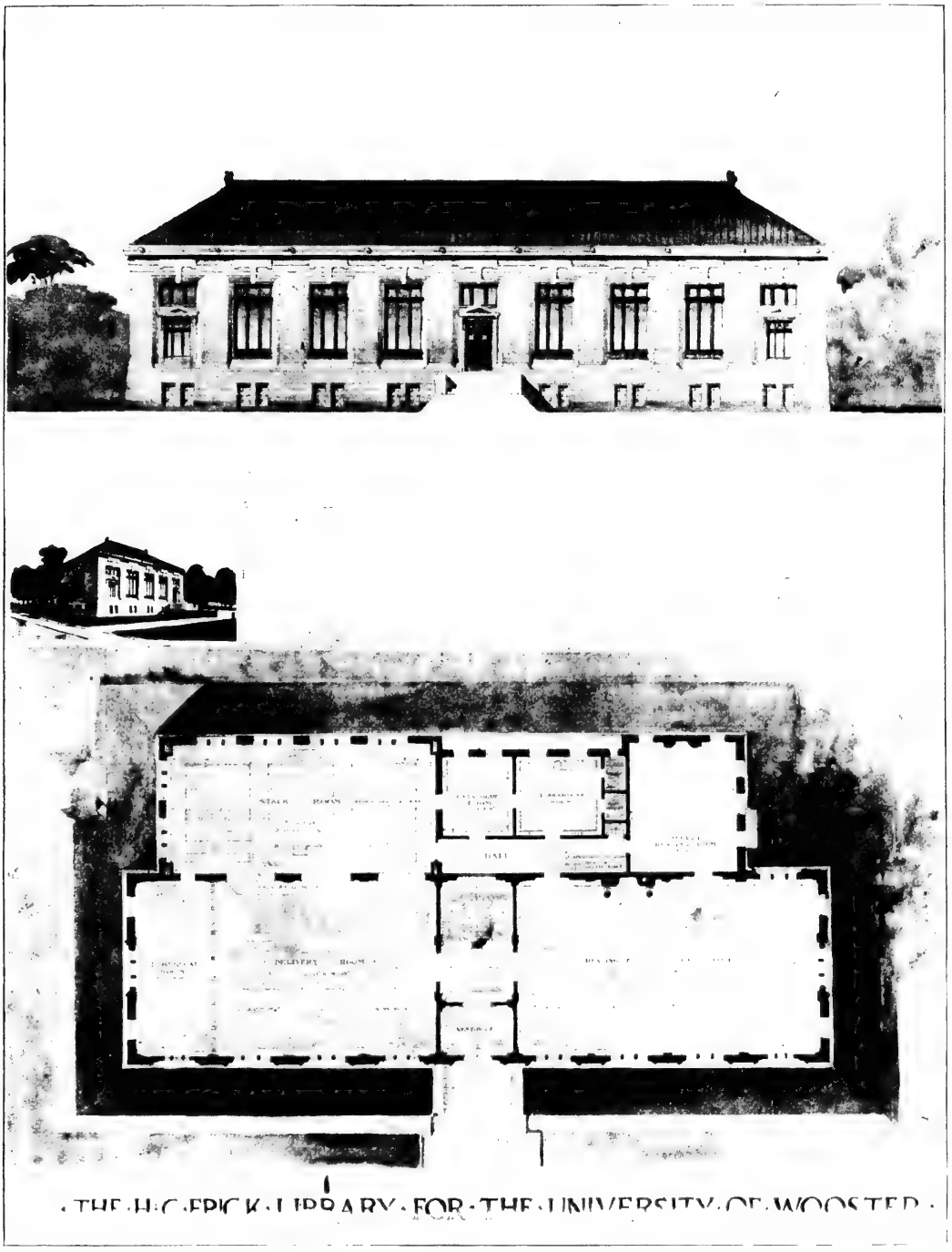
MRS. HENRY E. SOUTHWELL, 469 N. State Street.

CORRESPONDING SECRETARY:

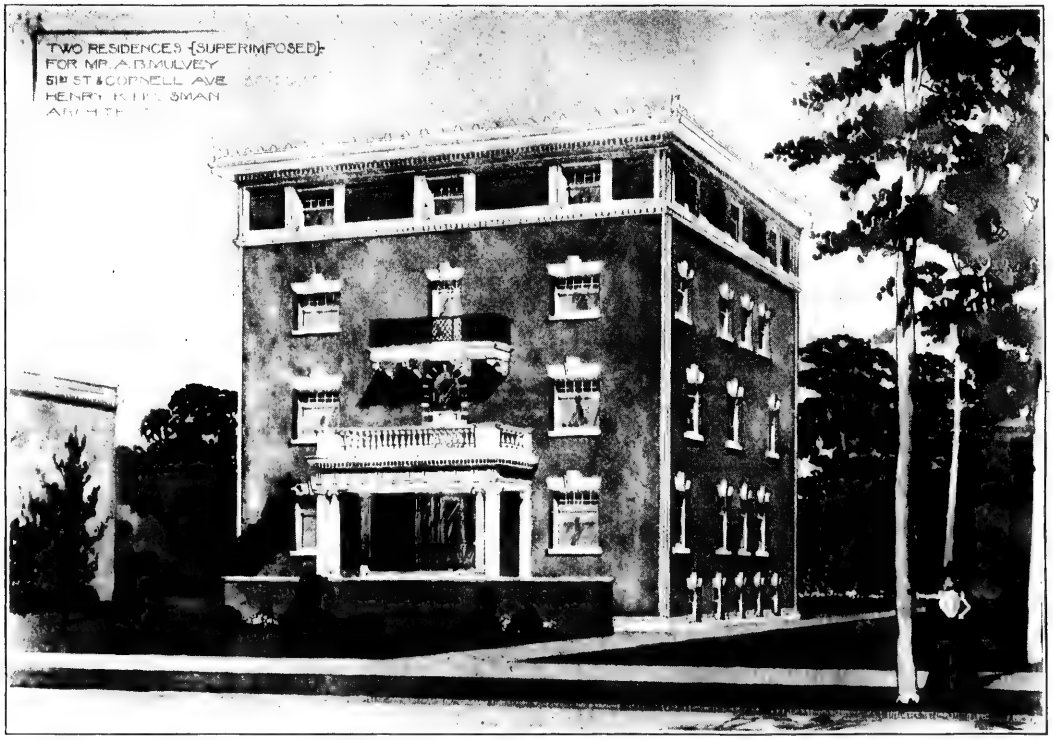
MRS. W. T. HALL, 3519 Calumet Avenue.

TREASURER:

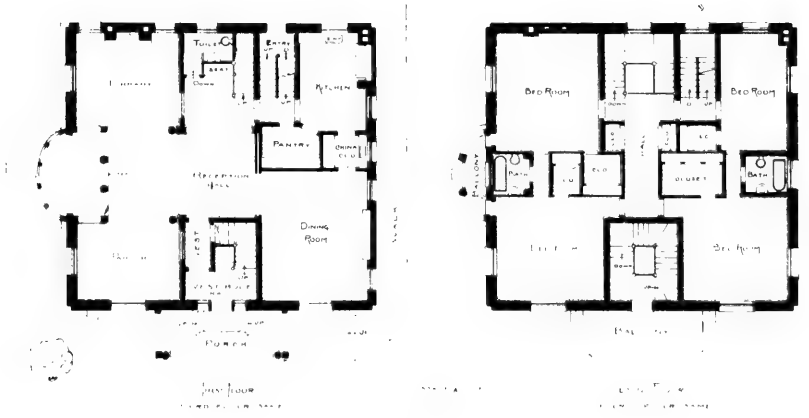
MRS. JOHN BUCKINGHAM, 1832 Calumet Avenue.



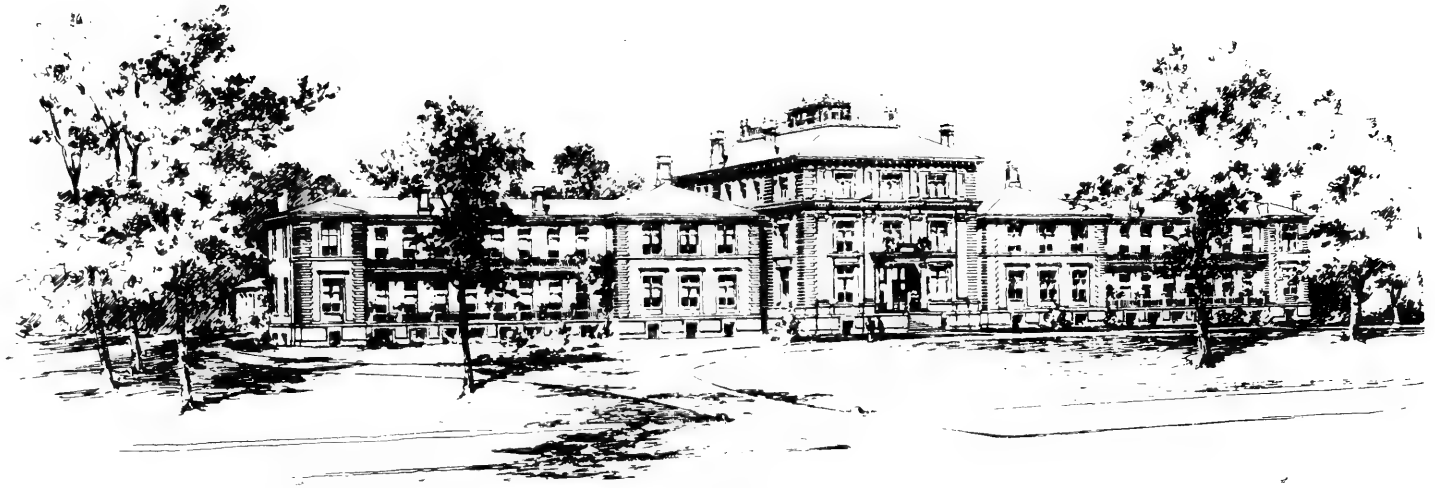
Nimmons & Fellows, Architects.



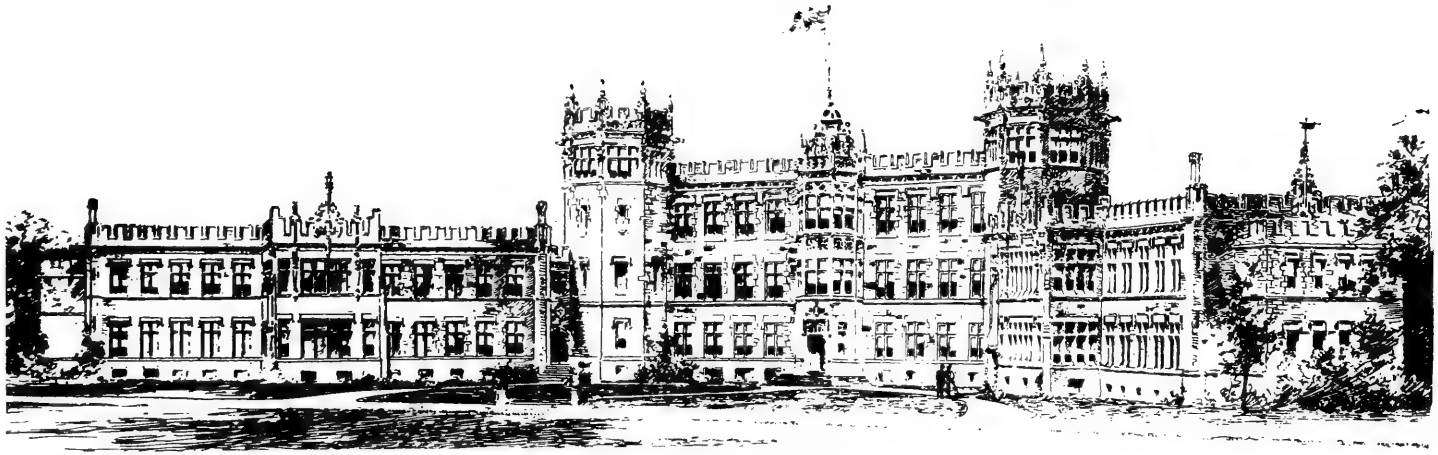
SUPERIMPOSED RESIDENCES.
Henry K. Holsman, Architect.



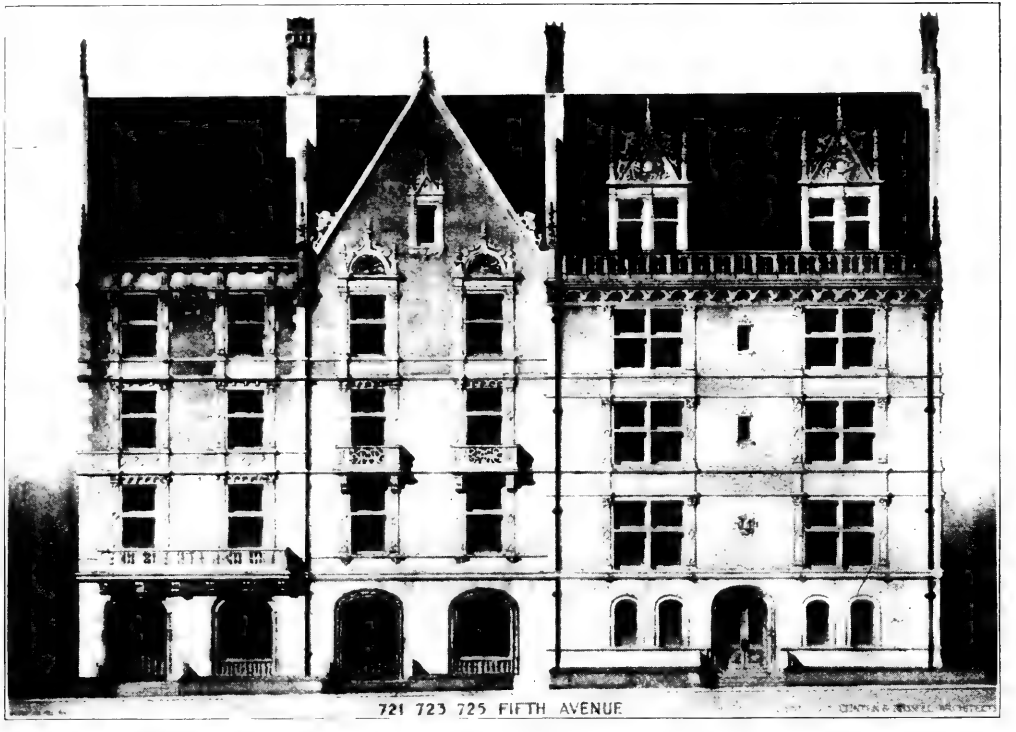
PLAN.



Peabody & Beauley, Architects.



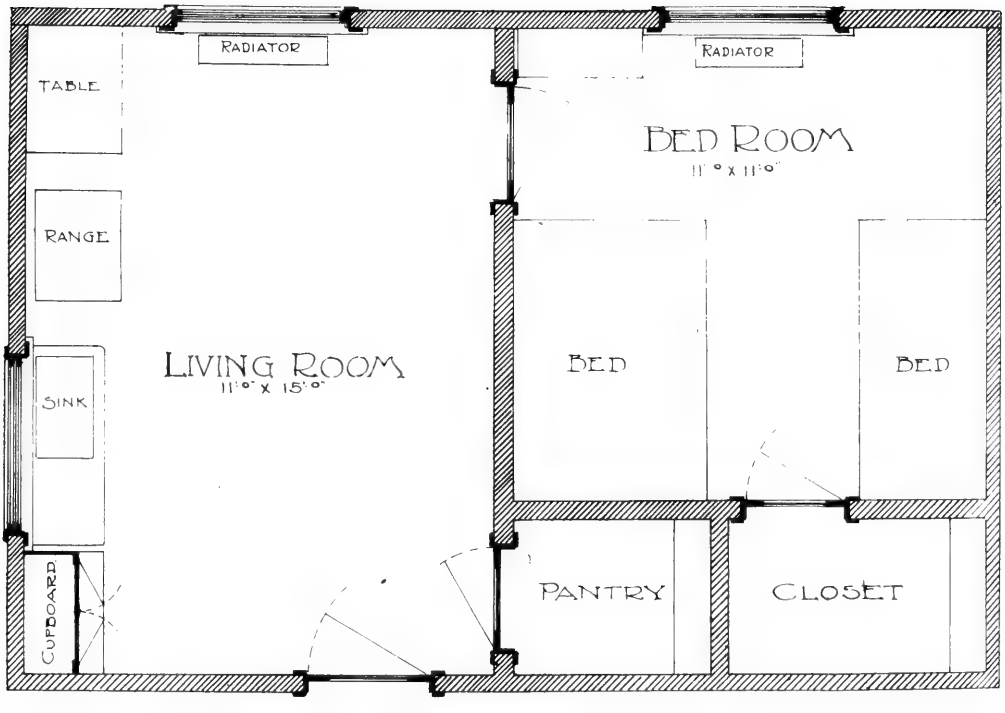
Peabody & Beauley, Architects.



RESIDENCES, FIFTH AVENUE, NEW YORK CITY.
Clinton & Russell, Architects.



A CITY HALL — H. R. Mainzer, Architect.



PLAN

of two-room tenement erected full size in the galleries of the Art Institute by the Architectural Club, and furnished and decorated by the Arts and Crafts Society, as referred to in following article.

A Statement Concerning the Arts and Crafts Exhibit.

THE exhibit of the Chicago Arts and Crafts Society was initiated, affected and determined by the following conditions:

1st. The holding of a Tenement House Exhibition in New York, consisting of (a) models of actual or proposed improved tenements, (b) photographs of good and bad housing and overcrowding conditions, (c) sanitary and hygienic data. This exhibition proposed to show what had been done and what it was possible to do in tenement housing with proper conditions of light, air, water supply, floor area, drainage, etc.

2d. The participation of Chicago in this enterprise and the moving of the major portion of the exhibition to Chicago under the auspices of the C. A. C.

Under these conditions it seemed that just as the Tenement House Exhibition was presenting a model of what should constitute a minimum standard of fit human habitation with regard to light, air and sanitation in tenement buildings, and making this standard a matter of public knowledge, so the Arts and Crafts Society might properly join hands and complete the work by endeavoring to show the furnishings and decoration of these dwellings in all possible attractiveness.

All "possible attractiveness," however, entailed a consideration of what constitutes a possibility, a task which the very limited conditions of expenditure rendered by no means easy. It was decided, however, that a possibility in this connection should consist, (i.) of any article of limited cost purchasable generally; (ii.) of any article which, though not purchasable generally, would, on account of its usefulness, price and attractiveness, be a welcome addition to the existing possibilities.

This second class, therefore, may be considered as constituting a group of models which, though made purposely for this exhibition, could, in the opinion of the Arts and Crafts Society, be taken to the factory and reproduced at low cost with great democratic benefit.

We here, however, begin to encounter the complexities of the situation. It can easily be seen that people who are engaged in a

struggle for existence, will, when they get a little "ahead," wish to expend that little in some manner significant of the economic position. A margin of money obtained by hard work and denial will, when deposited in a bank, provide a comforting sense of security and ease which offsets to some degree the hardness of the struggle. It is, therefore, a natural demand that the same margin deposited in furniture shall still minister, with its evidence as wealth, to that feeling of uneasiness which rises from the insecure conditions of modern industry. Beauty, which is a vague term, will not appeal to such a purchaser in the form of a simple adaptation of form to function of good line or of color, but rather in that more direct form in which wealth can be made evident, in brilliancy and a certain appearance of costliness. Provided with this stimulus, the manufacturer responds on every plane, with furniture the main object of which is to look as though it cost every cent and more than what is paid for it. This disposes of the impression that the quality for which articles are mostly bought is beauty, in any esthetic interpretation of the word, and leaves us face to face with the fact that severity and plainness of outline are unconsciously regarded by many as representing the bare struggle for existence, while the ornament of to-day and the garish upholstery fabrics stand for that desirable economic plane on which one proudly chooses between luxuries. Bad as this condition is, it yet contains some hopefulness, in the fact that the reason for which these articles are bought is, after all, for that which they turn back to the life of the purchaser, and this provides the possibility of pointing out that the vital value of beauty in its simple aspects is much more than that of any manifestation of wealth. We are therefore endeavoring to show possibilities of color and form, not as things per se, but as things having a direct and important value to life, just as the tenement exhibition shows possibilities and necessity of space and light for the same reason.

All procedure had, of course, to be based on existing conditions. There are certain things that have to be recognized, such as sinks, wash-tubs and stoves. Ruskin says, somewhere, that the best ornament for a cottage is a flitch of bacon, and perhaps one should be glad that usually the largest and most expensive article in a tenement is the stove. There is perhaps no reason why stoves should be so ugly, but the fact remains that in the present year of grace they are. They and the wash-tubs are fixtures inflexible in form and not susceptible to color, and as such, seem to be articles which can only be affected indirectly. Examination will show that hitherto these articles

have been permitted too free a field, since most of the articles which have color and form — all crockery and china, for instance, and all metal objects — are sedulously concealed in a closet, and the stove, the wash-tub and the sink, from sheer lack of competition, dominate the apartment. Since the reversal of this policy was not exactly possible, it seemed wise, at any rate, to restrict its effect by creating a competition of interests. With this object the plates and cups and saucers were taken out of the closet and restored to the ensemble, the metal objects were made as conspicuous as possible, things were chosen for their brightest and gayest colors, and the walls were calcimined white, partly for the freshness of it and partly to act as a flux for the amalgam of color. In the matter of furniture, the form of the cheaper articles are usually the best, being more direct and free from the meretricious ornament which simulates costliness. They are, however, spoiled by being dipped in some yellow liquid, the glare of which, when dry, swallows up the outline. In such a case it seemed wise to recognize the best in the article and to emphasize it. Hence, the painted chairs, one of which shows in the old age of its paint a mellow effect which no peeling varnish can achieve. This will suffice to show the spirit and the manner in which the exhibit has been prepared. The remark will undoubtedly be made, that such interiors are beyond the means of "poor people." But just as the Tenement House Exhibition shows the conditions of light, air and sanitation that every one ought to possess, so the Arts and Crafts Society aims to show the same status of household articles. There are minimum standards in all things, and the case of those people who have not or can not attain the standard of light and air and space set by the Tenement Exhibition, the standard of living set by the unions or of the surroundings, so lightly and uncertainly sketched here, is a matter of consideration for those societies which are endeavoring to affect economic conditions so as to make these minimum standards effective.

It is of course not necessary to point out that nothing in the way of a copy of the exhibit is advocated. In preparing it, reliance has been placed on certain persistent elements in human nature as opposed to certain elements less developed. Hope has been built on the human love of color and brightness, and this has been opposed as strongly as possible to the habit of allowing mere expedience to dominate. It was felt that an emphatic statement of what was possible in legitimate charm would do much to overcome, (i.) the mere expedience of closets, (ii.) the vacuum that closets create, which has

to be filled up somehow; and also, the habit of regarding certain household work as unpleasant, which has arisen because all satisfactory evidence of the work and all pleasure in it is made impossible by hiding it away.

To repeat, we are therefore endeavoring to show a possibility, not for the thing in itself, but for its value to lives and to living, and it is hoped that this statement has not rendered the object more obscure.

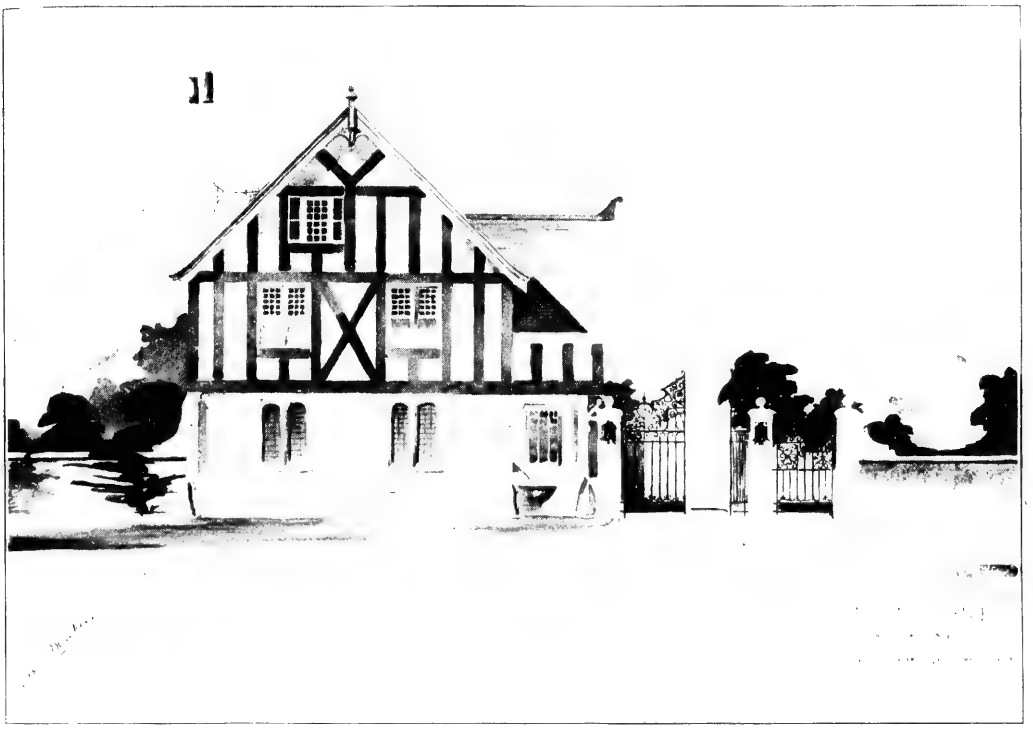
GEORGE M. R. TWOSE, Secretary.



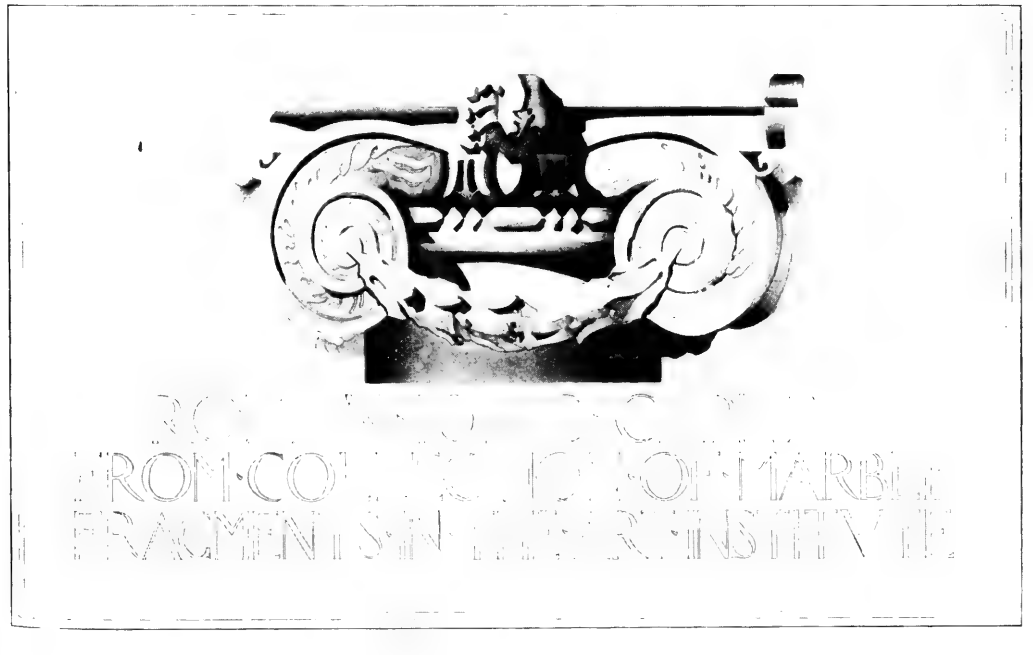
SKETCH FROM PHOTOGRAPH
By Birch Burdette Long.



GLEN HALL—ANNEX AUDITORIUM BUILDING—Hugh Ottenheimer, Architect



By Arthur Mackie.



By Fred Johnck.
Studies Made in the Chicago School of Architecture, Art Institute.

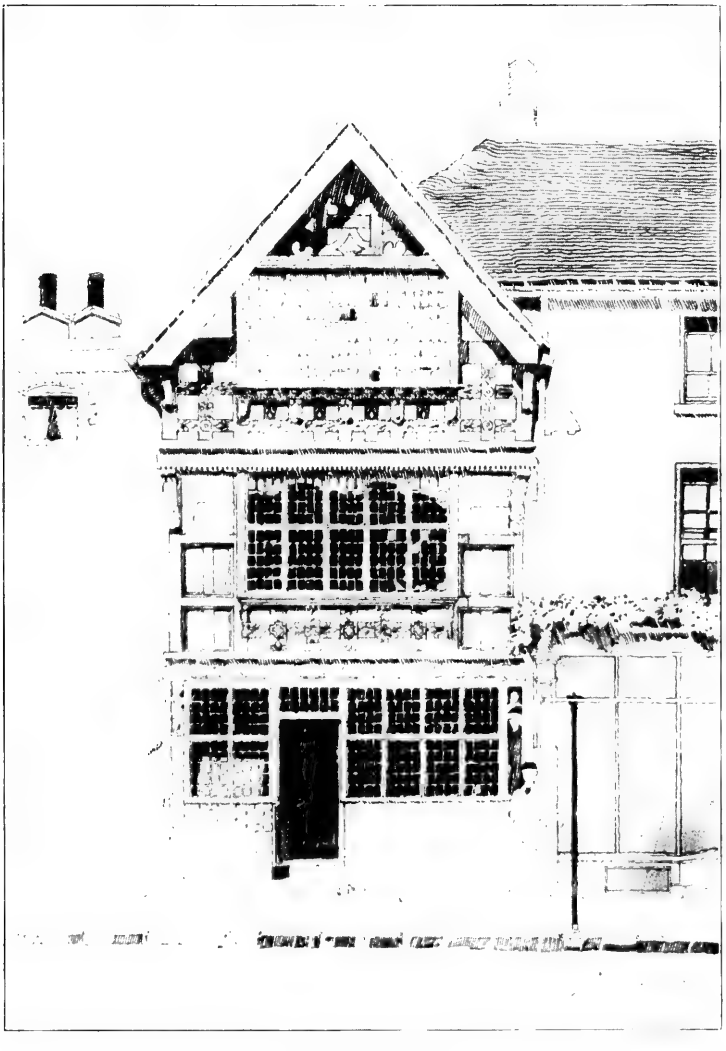


DESIGN FOR BOARD ROOM OFFICES, ORMSKIRK. Arnold Mitchell, Architect

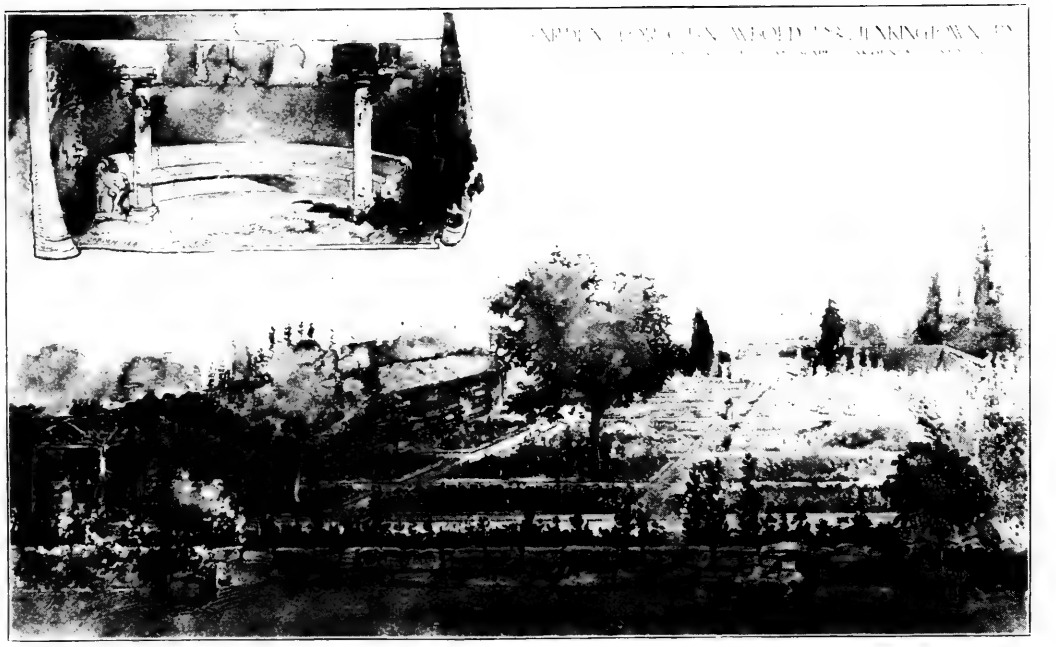


THE GABLES – Arnold Mitchell, Architect.

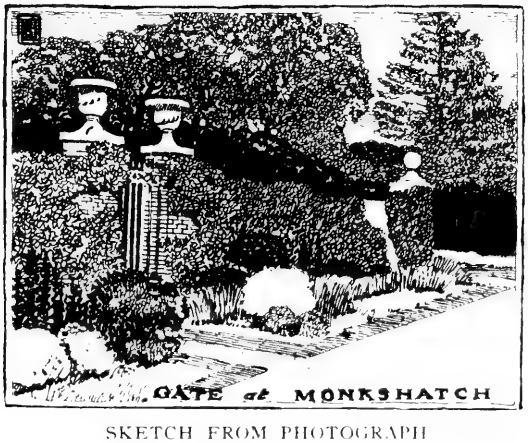
CHICAGO ART INSTITUTE RYERSON LIBRARY



SKETCH.
By Oscar Enders



DESIGN FOR GARDEN.
Beatrix Jones — Landscape Gardener.



SKETCH FROM PHOTOGRAPH
By Birch Burdette Long.

THE ARCHITECTURAL LEAGUE OF AMERICA.

IT is with peculiar gratification that the Chicago Architectural Club takes this opportunity to recognize its affiliation with the other architectural societies of the United States and Canada in the Architectural League of America. The effort which this club put forth in undertaking to call a meeting of delegates from the various architectural clubs to be held in Cleveland last June has been more than repaid by the added interest which has been manifested in club affairs. As a further result of that meeting, an increased inspiration has been felt for greater efforts in the study of civic problems as witnessed by the discussion of the Lake Front problem, the grouping of public buildings around a municipal court, the extension of the park system to include the Calumet region, the Desplaines River valley, and the Skokie Marsh, and the establishment of small parks and playgrounds in the congested districts.

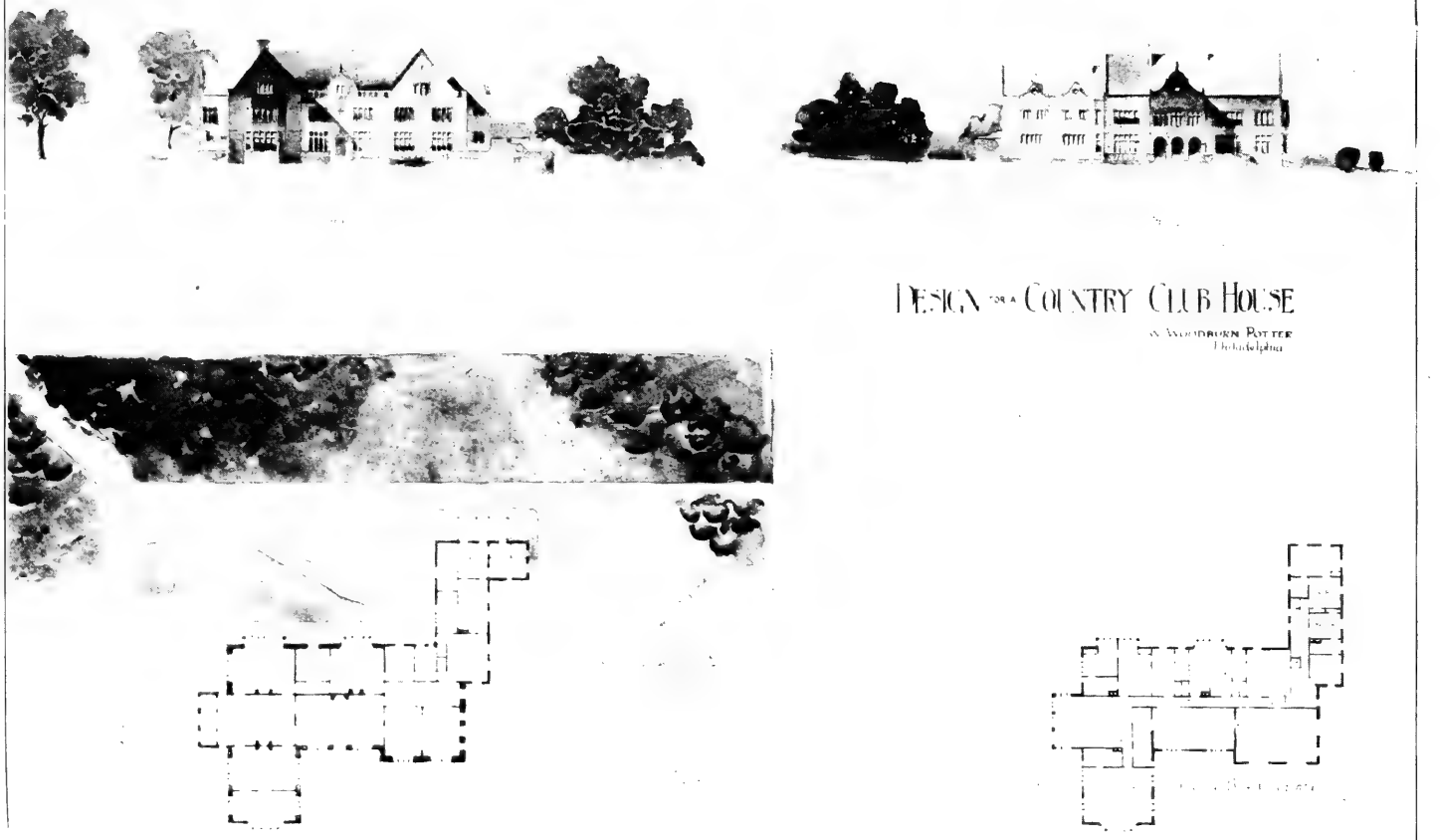
The Code Governing Competitions, recommended by the Architectural League of America, and also adopted by the Architectural League of New York, the National Sculptors' Society, the Society of Mural Painters, the T-Square Club of Philadelphia, the Pittsburgh Architectural Club, and several others, has been adopted by the Chicago Architectural Club and is recommended to all those who, believing that the best results may be obtained by competitions, wish to conduct them on a basis of mutual understanding that shall be honest and fair to all parties. To any society or individual needing assistance in formulating a competition program, this club freely tenders its assistance and good offices.

We believe that there is much to be gained through conference with fellow-workers. We anticipate for the Architectural League of America an increased influence for the development of an appreciation of honest and intelligently conceived architecture.

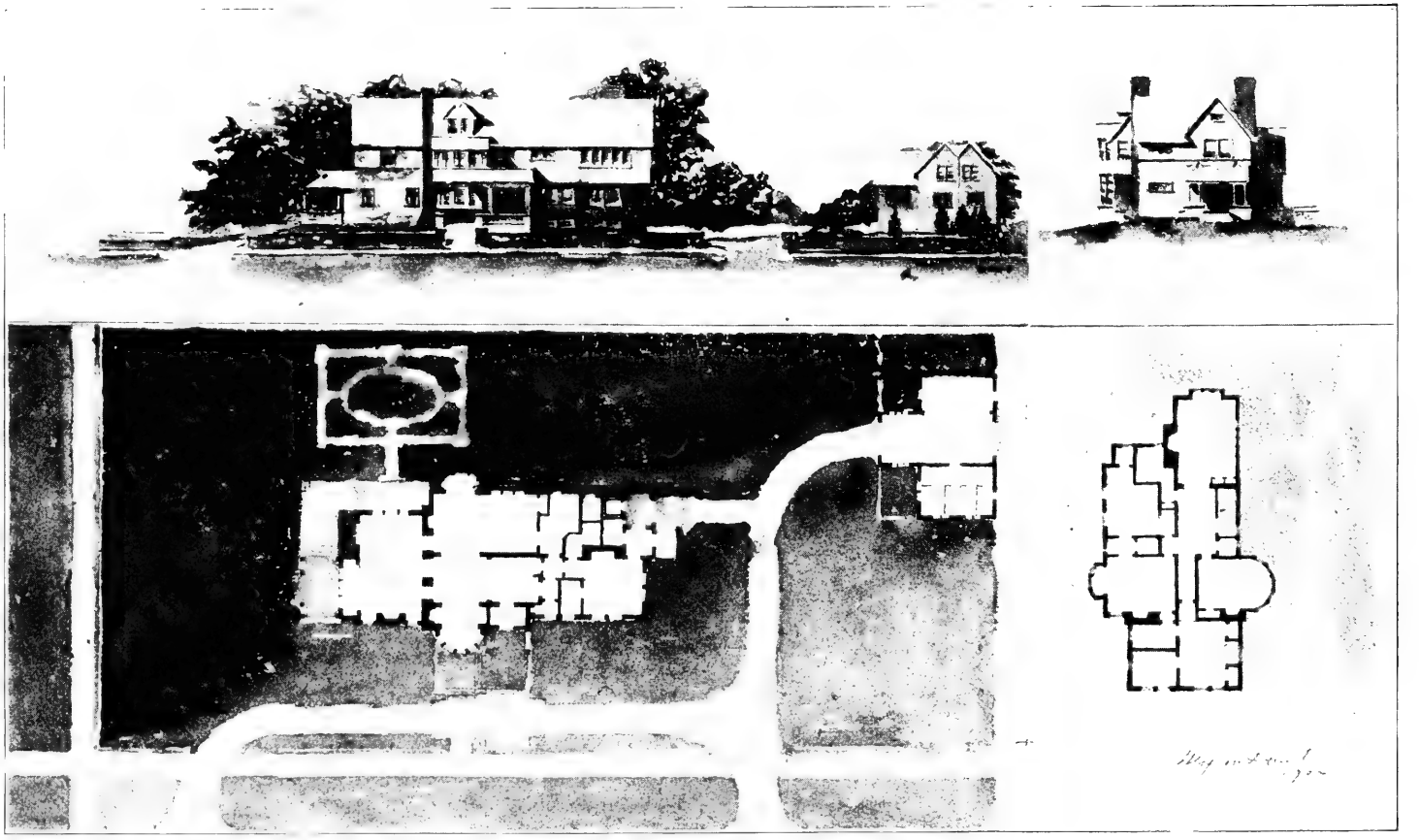
To the next convention of the League, which will be held in Chicago, June 7, 8, and 9, 1900, the Chicago Architectural Club most cordially invites its confrères of the League, as well as all other societies having affiliated interests.

To the various members of the Architectural League of America who have assisted in the collection and forwarding of works in other cities for our exhibition we extend our thanks, with the assurance that their efforts on our behalf are appreciated, and will be gladly reciprocated.

THE EXHIBITION COMMITTEE.



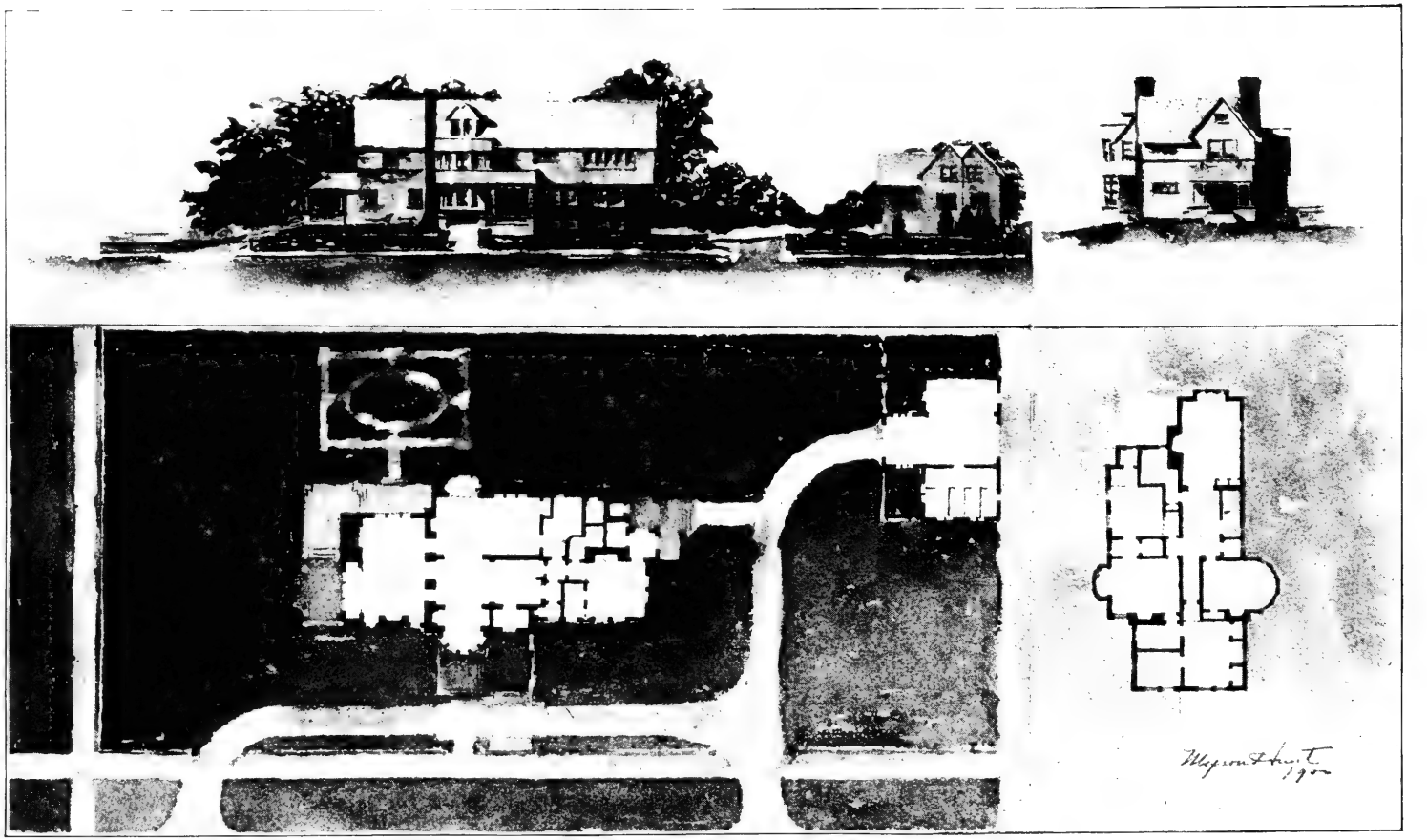
DESIGN FOR A COUNTRY CLUB HOUSE.
W. Woodburn Potter, Architect.



SKETCH FOR RESIDENCE IN EVANSTON.
Myron Hunt, Architect.



DESIGN FOR A COUNTRY CLUB HOUSE
W. Woodburn Potter, Architect



SKETCH FOR RESIDENCE IN EVANSTON.
Myron Hunt, Architect.

THE Architectural Club occupies quarters in the north basement of the Art Institute. Its activities for the season of 1899 and 1900 have been similar to those of previous years. They are educational and social, as indicated by the following :

CALENDAR 1899-1900.

September 18, 1899.	Opening Night. Smoker.
September 25, 1899.	Bohemian by outgoing Officers.
October 2, 1899.	Annual Election of Officers.
October 9, 1899.	Chicago Day.
October 16, 1899.	Smoker. "The Business Management of an Architect's Office," by Henry K. Holsman.
October 23, 1899.	Address by Mr. John Neal Tilton, on the "Barberini Palace."
October 30, 1899.	Hallowe'en Entertainment.
November 6, 1899.	Sketch Night. Suggestions for Improvement of Clubroom.
November 13, 1899.	Smoker. Papers by Mr. Arthur Frantzen, on "Electric Lighting Construction," and Mr. F. Cortez Wilson, on "Acetylene Gas Lighting."
November 20, 1899.	Exhibition of Photographs, by Mr. Edward J. Jones, Jr.
November 27, 1899.	Thanksgiving Entertainment.
December 4, 1899.	Sketch Night. "The Method of Indicating Statuary on Architectural Drawings," by Mr. Max Mauch.
December 11, 1899.	Smoker. "Ways and Means of Publishing Our Next Catalogue."
December 18, 1899.	Lecture. "Farm Houses," by Mr. Robt. C. Spencer, Jr.
December 27, 1899.	Christmas Entertainment.
January 8, 1900.	Sketch Night. "The Designing of Statuary," by Mr. Max Mauch.
January 15, 1900.	Smoker. Address by Mr. Joseph Twyman, on the "Psychology of Textile Materials."
January 22, 1900.	An Illustrated Lecture by Mr. Frank M. Garden, on "Experiences in the Klondike."
January 29, 1900.	Bohemian. Faust Night.
February 5, 1900.	Sketch Night. Suggestions for a Memorial to the Nineteenth Century.
February 8, 1900.	View of Germania Club Ballroom Decorations, made by Mr. Heinrich Meixner.
February 12, 1900.	Smoker. "Furniture," by Mr. Joseph Twyman.

February	19, 1900.	Illustrated Lecture on "The Mills Hotel for Chicago," by Mr. John H. Bogue.
February	26, 1900.	Entertainment.
March	5, 1900.	Sketch Night.
March	12, 1900.	Smoker.
March	19, 1900.	Press View Chicago Architectural Exhibition, 10:00 A. M. to 4:00 P. M.
March	20, 1900.	Opening Reception of same, 7:00 P. M. to 11:00 P. M.
March	26, 1900.	Review of Exhibit and Overflow Exhibition in Clubroom.
April	2, 1900.	Entertainment.
April	9, 1900.	Sketch Night.
April	16, 1900.	Smoker.
April	23, 1900.	Lecture.
April	30, 1900.	Closing Entertainment.
June 7, 8 and 9,	1900.	Convention of Architectural League of America.

COMPETITIONS.

Competition for the improvement of a small Chicago Park.

Walter H. Kleinpell secured $50 from Pratt & Lambert to be given as prizes for this competition.

1st Prize, $25, Arthur Rouleau.
2d Prize, $15, John Lilleskau.
3d Prize, $10, Carl Axel Sandblom.

The Illinois Chapter, American Institute of Architects, have offered Gold, Silver and Bronze Medals for the best designs for a City Hall and an Educational Building to be located in Grant Park.

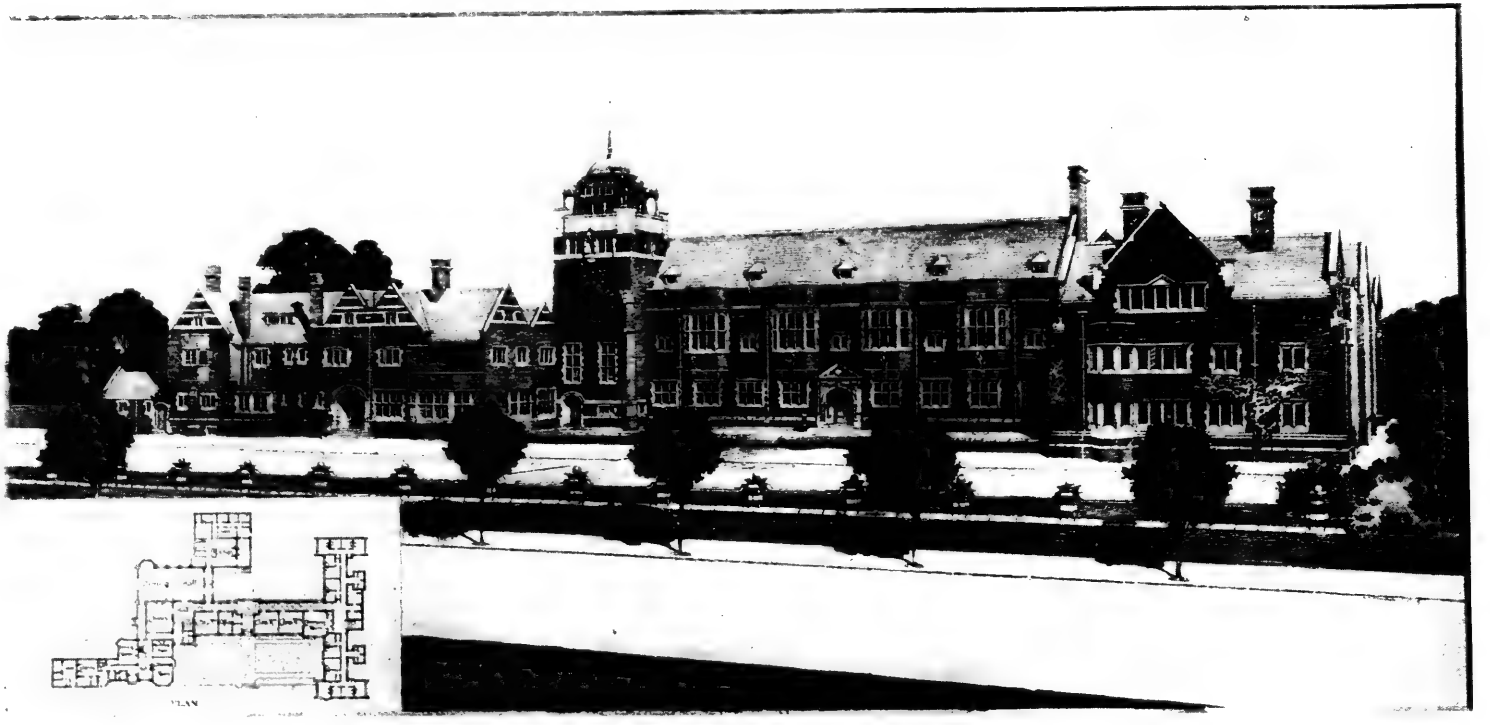
Awards had not been made when the year book went to press.

Competition for the improvement of the Clubroom.

1st Prize, $10
2d Prize, $5

Drawings have not been received in this competition as year book goes to press.

The cover of the Club Annual was designed by Robert C. Spencer, Jr.



WESTMINSTER COLLEGE, CAMBRIDGE.
Henry T. Hare, Architect.

CHICAGO ARCHITECTURAL CLUB.

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Representing the Improved Housing Association.

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Howard Shaw, Architect.

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Garden, Frank M.	1013, 172 Washington Street.
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Heun, Arthur	1300 Ellsworth Building.
Hill, Francis J.	218 Wabash Avenue.
Hoeppner, E. A.	461 The Rookery.
Holsman, Henry K.	1117 Association Building.
Hunt, Myron	123 La Salle Street.
Hyland, Paul V.	59 N. Francisco Street.
Insley, E. E.	Architectural Dept. I. C. R. R. Cen. Sta.
Jobson, Frank	1233 Marquette Building.
Johnson, Morris O.	Architectural Department, I. C. R. R., Central Station.
Kelley, John H.	2832 Vernon Avenue.
Kleinpell, Walter H.	372 Webster Avenue.
Lammers, Herman C.	21 Plymouth Place.
Lang, Louis A.	2611 N. Forty-first Court.
Levy, Samuel H.	1733 Marquette Building.
Lilleskau, John	303 Haddon Avenue.
Lindstrom, Robert S.	3234 Princeton Avenue.
Little, Edmund Cook	557 Washington Boulevard.
Llewellyn, Joseph C.	1218 Association Building.
Long, Birch Burdette	1013, 172 Washington Street.
Marienthal, Oscar B.	3134 Forest Avenue.
Mauch, Max	81 Illinois Street.
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Millet, Louis J.	225 Wabash Avenue.
Morse, Burton E.	1173 Central Park Avenue.
Mueller, Paul F. P.	Schiller Building.

Nelson, Edw. O.	98 Oak Street.
Neubauer, Adolph	169 Wabash Avenue.
Newberry, Robt. Thorne	171 La Salle Street.
Nimmons, George C.	1733 Marquette Building.
Page, Harvey L.	918, 153 La Salle Street.
Perkins, Dwight Heald	1107 Steinway Hall.
Phillips, John	1013 Teutonic Building.
Pischel, Fred	1510 Oakdale Avenue.
Rawson, Lorin A.	Hinsdale, Ill.
Rouleau, Arthur	510 W. Polk Street.
Sandblom, Carl A.	1430 Noble Avenue.
Schmidt, Richard E.	1013, 172 Washington Street.
Seaman, Emil H.	790 Pine Grove Avenue.
Seney, Edgar F.	4464 Lake Avenue.
Spencer, R. C., Jr.	1107 Steinway Hall.
Sheblessy, John	2933 Farrell Avenue.
Stander, Adolph	1013, 172 Washington Street.
Starr, Harry C.	27 Forty-third Street.
Sturm, Meyer J.	868 Pine Grove Avenue,
Tomlinson, Henry W.	1107 Steinway Hall.
Twose, Geo. M. R.	335 South Halsted Street.
Viehe-Naiss, Ivar	632 Wells Street.
Von Holst, Herman	255 East Sixty-first Street.
Weber, P. J.	1142 The Rookery.
Watson, J. Nelson	295 S. Lawndale Avenue.
Watson, R. Bruce	1808 Fisher Building.
Wendland, Wm. R.	357 Twenty-fourth Street.
White, Melville P.	Cor. Twenty-sixth and Halsted Streets.
Wilmanns, August C.	7 East Monroe Street.
Wirts, Stephen M.	148 Wabash Avenue.
Winslow, Carleton Monroe	1780 Old Colony Building.
Wittekind, Henry J.	520 New York Life Building.
Woltersdorf, Arthur	70 La Salle Street.
Zimmerman, Alfred G.	115 Monroe Street.
Zimmermann, Hugo H.	1279 Perry Street.

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Pattison, James Wm.	Tree Studio Building.
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Smith, Wm. J.	Box 113, Galveston, Texas
Starck, E. F.	108 W. Main Street, Madison, Wis.
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Cameron, Edgar	15 Tree Studio Building.
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Coffman, George W.	717 Rialto Building.
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Coolidge, Chas. A.	1780 Old Colony Building.
Cornell, Paul, Jr.	1119 Monadnock Building.
Dungan, Thos. A.	Roanoke Building.
Ewen, John M.	1112 The Rookery.
Ferguson, Louis A.	139 Adams Street.
Gates, Wm. D.	1045 Marquette Building.
Giannini, O.	211 E. Madison Street.
Heinz, Geo. P.	419 Chamber of Commerce.

Killen, E. Greble	Chicago Athletic Association.
Knisely, H. C.	68 W. Monroe Street.
Matz, Herman L.	302 Chamber of Commerce.
Perkins, Frederick W.	115 Monroe Street.
Pierce, E. F.	1303, 100 Washington Street.
Prosser, H. B.	1045 Marquette Building.
Purington, D. V.	323 Chamber of Commerce.
Reese, Theodore F.	24 Adams Street.
Schmidt, R. O.	191 Superior Street.
Smith, Gen. Wm. Sooy	733 Stock Exchange.
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Spindler, Oscar	209 S. Clinton Street.
Torgenson, Henry	153 La Salle Street.
Twyman, Joseph	100 Wabash Avenue.
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White, J. A.	Schiller Building.
Wilcox, A. L.	Sixty-seventh and Union Avenue.
Wyles, Thos. R.	1564 Monadnock Building.

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McLean, Robert C.	610 Manhattan Building.
Phimister, D. G.	539 Flournoy Street.
Sullivan, Louis H.	Auditorium Tower.
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308*a* A Garden in the Shinnecock Hills, Long Island.

LAW, HENRY H.—503 Fifth Avenue, New York City.

309*a* Altar and Reredos, St. John's Church, Troy, N. Y.

LE BOUTILLIER, ADDISON B.—12 West Street, Boston, Mass.

310*a* Decorative Designs for Printing.
311*a* Sketch for a Golf Club.

LIESCH, PIERRE A.—65 First National Bank Building, Boston, Mass.

312*a* The Swan Kitchen at Wrexham, England.

LINDSTROM, ROBERT SETH—3234 Princeton Avenue, Chicago.

313*a* Cottage, Lostleigh, Devonshire, England.

LITTLE & O'CONNOR – 20 West Thirty-fourth Street, New York City.

314*a* House for Albert L. Johnson.
314*b* House for Albert L. Johnson. Entrance.
315*b* Plan of Buildings and Grounds.

LLEWELLYN, JOSEPH C. – 153 La Salle Street, Chicago.

316*b* Highland Park High School, Highland Park, Ill.
317 Bird's-Eye View Agricultural Buildings, University of Illinois, Urbana, Ill.
318 Bird's-Eye View Agricultural Buildings, University of Illinois, Urbana, Ill. Perspective of Main Building.
319 Agricultural Buildings, University of Illinois, Urbana, Ill. Main Building.
320 Design for Park Gateway.
321 Design for Residence at River Forest, Ill.

LONG, BIRCH BURDETTE – 3739 Langley Avenue, Chicago.

322 Design for the Improvement of Oak Park. Perspective.
323 Design for the Improvement of Oak Park. Plan and Details.
324 View in the Garden of the Villa Castello.
325 The Guisti Gardens.
326 Villa Caprarola, Garden Wall.
327 Gates at Monkshatch.
328 A Rendering.

LORD, HEWLETT & HULL – 16 East Twenty-third Street, New York City.

328 Competitive Design for Wilkesbarre Courthouse. Elevation.
329 Competitive Design for Wilkesbarre Courthouse. Plan.

MACAULAY, ELLEN K. – Graver's Lane, Chestnut Hill, Philadelphia, Pa.

330 "There came Wise Men from the East."

MAGINNNIS, WALSH & SULLIVAN – Tremont Building, Boston, Mass.

331 St. John's Chapel, Brighton Seminary, Brighton, Mass.

MAHER, GEO. W. – 218 La Salle Street, Chicago.

332 Residence of Mr. W. F. Furbeck, Lake Geneva, Wis.
333 Residence of Mr. A. B. Leach, South Orange, N. J.
334 Residence of Mr. Wm. Coffeen, Hinsdale, Ill.
335 Residence of Mr. M. A. Cheney, Kenilworth, Ill.

MAISTRASSE & BERGER – 1-3 Rue le Peletier, Paris.

336 Competitive Drawing for the New York Life Co's Building, Paris. Third Prize.

MAURY, L. M. – 223 West Fifty-seventh Street, New York City.

337 St. Sepulchre's, North Hampton.

MANN, FREDERICK M.—328 Chestnut Street, Philadelphia, Pa.

338 Competitive Drawing for a College Library. Perspective with Plan.
339 Library of the University of West Virginia.

MANNY, E. A.—Security Building, St. Louis, Mo.

340 School at Normandy, Mo.
341 Sketch for Burlington Passenger Station.
342 Houses in West End.

MASON, GEO. D.—80 Griswold Street, Detroit, Mich.

343 Preliminary Sketches for a Residence for F. H. Walker, Detroit.
344 Sketches and Photos. of Stables at Belle Isle Park, Detroit.
345 Proposed Residence at Detroit, Mich.
346 Residence of Forbes Robertson, Detroit, Mich.

MAUCH, MAX—81 Illinois Street, Chicago.

347 Portrait Bust No. 1 and Pedestal.
348 Portrait Bust No. 2 and Pedestal.

MAURY & DODD—Louisville, Ky.

349 Design for University Building. W. J. Dodd, Del.

McARDLE, M. P.—512 Security Building, St. Louis, Mo.

350 Residence in St. Louis.

McKIM, MEAD & WHITE—160 Fifth Avenue, New York City.

351 Shaw Monument, Boston, Mass.
352 University Hall, Columbia University.

METCALF, LOUIS R.—16 East Twenty-third Street, New York City.

353 Entrance and Vestibule on a Circular Corner.
354 Elevation.
355 Plan and Section.

MILLIGAN, R. M.—1201 Chemical Building, St. Louis, Mo.

356 St. Ann's Orphan Asylum, St. Louis, Mo.

MITCHELL, ARNOLD—39 Great Marlborough, Street, London, England.

357 House, The Gables, Harrow on the Hill.
358 Design for the Colfe Grammar School, Lewisham, England.
359 Parish Room, Clapton, London, England.
360 New Board Office, Ormskirk, England.
361 House, St. Margaret's, Harrow, England.
362 House, Woodside, Stanmore, England.
363 House at Rickmansworth, England.
364 Municipal Mansion for an English Town.

MOLITOR, JOHN—320 Walnut Street, Philadelphia, Pa.

365 Sketch for a Gothic Tower.

MONAGHAN, KATHERINE S.—40 Mercer Street, Princeton, N. J.

366 Palace in Turin.

MONTALAND, CHARLES—35 Rue Jacob, Paris.

367 Porte Cocheré, Rue St. Louis, en L'Isle, Paris.

MORRIS, GEORGE SPENCER—904 Girard Building, Philadelphia, Pa.

368 Some Bits of Switzerland.

NEUBAUER, ADOLPH—169 Wabash Avenue, Chicago.

369 Interior Decoration in Old German Renaissance. Adolph Neubauer.

NEUBAUER DECORATING CO.—196 Wabash Avenue, Chicago.

370 Interior Decoration in Old German Renaissance. By A. Neubauer.

371 Interior Decoration of Room, Style Fin de Siècle. A. Neubauer.

NEWTON, ERNEST—4 Raymond Building, Gray's Inn, London, England.

372 House at Halsmere, Surrey.

373 House at Wokingham, Berkshire.

NEWTON, GEORGE F.—930 Tremont Building, Boston, Mass.

374 Design for Church, Dorchester, Mass.

NICHOLS, GEO. A.—521 Grand Central Station, New York City.

375 Design for Ferry-house, Forty-second Street, New York. Plan.

376 Design for Ferry-house, Forty-second Street, New York. Section.

377 Design for Ferry-house, Forty-second Street, New York. River Front.

378 Design for Ferry-house, Forty-second Street, New York. Street Front.

NIMMONS & FELLOWS—1733 Marquette Building, Chicago.

379 The H. C. Frick Library, Wooster University.

380 House for I. L. Ellwood, Port Arthur, Tex.

381 McCormick Harvesting Machine Co., Paint and Wood Shop.

O'BRIEN & SON, M.—208 Wabash Avenue, Chicago.

382 Tall Dark-green Vase.
383 Pot with Purple Lotus Flowers.
384 The "Morris Bowl."
385 Pot with Purple Buds.
386 Two Tiles from the Jungle Book Series.

OLMSTED BROS.—Brookline, Mass.

387 General Plan for the Muddy River Parkway.
388 Plan for the G. W. Norton Estate, Louisville, Ky.
389 General Plan for Keney Park, Hartford, Conn.

ORTH, GEORGE S. & BROS.—341 Sixth Avenue, Pittsburg, Pa.

390 A Colonial Place, Pittsburg, Pa.

OTTENHEIMER, HENRY L.—Fort Dearborn Building, Chicago.

391 City Hall and Auditorium.
392 Jno. O'Neil Vaughey—Apartment Building.
393 Residence of L. Newgass, Chicago.
394 Residence for C. Samuels, Chicago.
395 The Douglas House, Houghton, Mich.
396 Greenwood Apartment Building, Chicago.
397 Residence for Charles Yondorf, Chicago.

PAGE, HARVEY L.—913, 153 La Salle Street, Chicago.

398 Elevation—Row of City Dwellings.
399 Detail—Dining-room in Mrs. P. A. Hearst's Residence, Washington, D. C.

PATTON, FISHER & MILLER—115 Monroe Street, Chicago.

400 Proposed Public Library, Dixon, Ill.
401 Methodist Episcopal Church, Wheaton, Ill.
402 Third Congregational Church, Oak Park, Ill.

PEABODY & BEAULEY—Monadnock Block, Chicago.

402*b* Perspective Sketch.
402*c* Perspective Sketch.

PENNELL, HENRY B.—95 Mt. Vernon Street, Boston, Mass.

403 The Porches of Amiens Cathedral, Amiens, France.
404 Interior of Church of St. Francis, Assisi, Italy.
405 Interior of St. Peter's, Rome, Italy.
406 Interior of Capella Palatina, Palermo, Sicily.

PERKINS, DWIGHT HEALD — 1107 Steinway Hall, Chicago.

University of Chicago Settlement:

407 { Street and Garden Fronts. / Main Floor Plan. / Second Floor Plan.

408 { Photograph of Gymnasium. Exterior. / Photograph of Gymnasium. Interior. / Photograph of Gymnasium. Stage.

409 Langdon Apartment Buildings.

Northwestern University Settlement:

410 { Exterior. / First Story Plan. / Second Story Plan.

J. J. Wait, Residence:

411 { Exterior Views. / Plans.

412 Stable for G. B. Pratt, Elkhart, Ind.

PERKINS, FRANK EDSON — Assistant Professor of Design, University of Pennsylvania.

413 Design — Suite of Reception Rooms.

PERKINS, FREDERICK W. — 115 Monroe Street, Chicago.

414 Stables and Water Tower for Mr. John Dupee, Oconomowoc, Wis.

415*a* Studies for a Residence to be Built at Racine, Wis.

415*b* Photographs of Chicago Residences.

415*c* Residence of H. M. Wallis, Racine.

415*d* Residence of J. G. Shedd, Chicago.

PERKINS, LUCY FITCH — 3929 Indiana Avenue, Chicago.

416 Preliminary Study of Decoration over Stage in Gymnasium of University of Chicago Settlement.

PEROT, ROBESON L. — 619 Philadelphia Bourse.

417 Sketch — Parish Building, Christ P. E. Church, Christian Hundred, Delaware.

418 Residence and Stable, Bryn Mawr, Pa. A. H. Theobald, Esq., Owner.

419 Mantels — In Hall, Dining and Living Rooms. Residence A. H. Theobald, Bryn Mawr, Pa.

420 Suburban Houses near Philadelphia.

421 Residence, Chestnut Hill, Philadelphia.

422 Cemetery Gatekeeper's House, Northwood Cemetery, Philadelphia.

PEYRAUD, F. E., and H. G. MARATTA — 160 Dearborn Avenue, Chicago.

423 Sketches for "Truth Teaching the World." Peoria.

424 Public Library, Peoria. Mural Decorations.

425 Public Library, Peoria. Mural Decorations.

426 Public Library, Peoria. Mural Decorations.

PITE, BERESFORD — 48 Hartley Street, London, West.

427 Town Hall and Municipal Offices, Cardiff.
428 Town Hall, Colchester.
429 English Mission Hospital for Jews, Jerusalem. Frame Damaged.
430 Sloane Medallion Design. "A West End Club."

POND & POND — 1109 Steinway Hall, Chicago.

431 Hull House. General Plan. Perspective. Four Interior Photographs.
432 David Swing Settlement. General Plan. Three Perspectives.
433 Chicago Commons. Six Plans. Perspective.
434 Residence for James W. Thompson. Perspective.
435 Jane Club. Two Photographs.

POPE, JOHN RUSSELL — 5 Rue de la Chaise, Paris.

436 A Well for the Courtyard of the Hospital Ste. Jean d'Angers. Course in the History of Architecture, École des Beaux-Arts, Paris.

POTTER, W. WOODBURN — 1913 Spruce Street, Philadelphia, Pa.

437 Design for Country Clubhouse.

PRAT, MAY ROSINA — 6 West Twenty-second Street, New York City.

438 Hand-bound Books.

PRIDMORE, J. E. O. — Champlain Building, Chicago.

439 Residence of B. E. Veatch, Chicago.

Projet: A City Hall on the Lake Front, Chicago.

N. Max Dimming, Leader.
Clarence Hatzfeld.
Burton F. Morse.
Walter H. Kleinpell.
Francis M. Bartolomae.
Charles A. Carr.
Carlton Monroe Winslow.

440 Principal Façade.
441 First Story Plan.
442 Fourth Story Plan.

RANKIN & KELLOGG — 1024 Walnut Street, Philadelphia, Pa.

443 Front Elevation — U. S. Customhouse and Postoffice, Camden, N. J.
444 Exterior Details — U. S. Customhouse and Postoffice, Camden, N. J.

RAYMOND, W. OAKLYEY — 17 Broadway, New York City.

445 Musio Capitolino, Rome.

READE, CHRISTIA M.—849 Marshall Field Building, Chicago.

446 Book Plate. (Proof Copy.)
447 Design for Lock and Hinges for Library Case Doors. (Photo.)

REEVS, GEO. M.—152 West Fifty-fifth Street, New York City.

448 Design for Stained Glass Window.
449 Decoration for a Fireplace.

RODMAN, C. S.—16 East Twenty-third Street, New York City.

450 Diploma Problem at École des Beaux-Arts. Plan.
450*a* Diploma Problem at École des Beaux-Arts. Elevation.

ROGERS, JAMES GAMBLE—1314 Ashland Block, Chicago.

451 Drawing of an Analytique. 2d Class, École des Beaux-Arts, Paris.
452 Copy of the Frieze of Darius. Course of Archeology, 2d Class, École des Beaux-Arts.
453 A Country Bank. Elevation. Projet of the 2d Class, École des Beaux-Arts, Paris.
454 A Country Bank. Plan and Section. Projet of the 2d Class, École des Beaux-Arts.
455 A Large Bathing Establishment in a Park. Plan, Section and Elevation. Projet of the 1st Class, École des Beaux-Arts.
456 A Tomb. Course in Archeology, 1st Class, at the École des Beaux-Arts.
457 A Suite of Reception-rooms. Plan and Section. Projet of the First École des Beaux-Arts.
458 A Bay Window for a Paris Building. Projet in the First Class, École des Beaux-Arts.
459 A Pantheon. Plan, Elevation and Section. Projet of the First Class, École des Beaux-Arts, Paris.
460 Perspectives and Plans of the Chicago Institute.

ROMEYN, CHARLES W.—48 Exchange Place, New York City.

461 Stable for William Baylis, Esq.

ROSBORG, CHRISTIAN F.—35 Wall Street, New York City.

462 Library for Small Country Town.

ROULEAU, ARTHUR G.

Competition for the Improvement of a Chicago Park. First Prize Design.
463 Perspective.
464 Plan.

ROWLAND, GEORGE M.

465 A Country Church for Porto Rico.

RUTTAN & RUSSELL—65 First National Bank Building, Pittsburg, Pa.

466 Well for C. E. Speer, Esq., Friendship Hill, Pa.
467 Entrance to St. Augustine Roman Catholic Church, Pittsburg, Pa.

SAUER, ANDREW J.—929 Chestnut Street, Philadelphia, Pa.

468 Design for City House.
469 Summer Sketches. T-Square Competition.

SCHERMERHORN & REINHOLD—430 Walnut Street, Philadelphia, Pa.

470 Gate Lodge at Pembroke, Bryn Mawr, for Mrs. Charles Wheeler.

SCHMIDT, RICHARD E.—172½ Washington Street, Chicago.

471 Residence for C. H. Thorne.
472 Five Bronze Floor Plates for Montgomery Ward & Co.

SCHNEIDER, ARTHUR—1650 Willson Avenue, Cleveland, Ohio.

473 Customhouse at Tangier.
474 Scene in Tangier at Dusk.
475 Scene in Al-K'sar, Morocco.

SCHNEIDER, CHARLES SUMNER—1002 Garfield Building, Cleveland.

476 Den in Residence. Henry White, Cleveland.

SEARS, TABER—96 Fifth Avenue.

477 Elevation of Music-room.

SHAW, HOWARD—115 Monroe Street, Chicago.

478 Gateway, Akron, Ohio.
479 Oberlin Chemical Laboratory.
480 Residence, Dayton, Ohio.
481 La Grange Country Club.
482 Stables, Onwentsia Club.
483 Residence, Hinsdale, Ill.
484 Residence on Lake Shore Drive, Chicago.
485 Staircase, Hall, Chicago.
486 Proposed Store Building.
487 D. K. E. Clubhouse, University of Chicago.
488 Competitive Design, Chicago National Bank.

SHEBLESSY, JOHN F.—2933 Farrell Avenue, Chicago.

489 Elevation for Y. M. C. A. Building, Scranton, Pa.
490 First Floor Plan of Same.
491 Sketch — Elevation for Chicago City Hall.

SHEPLEY, RUTAN & COOLIDGE—1780 Old Colony Building, Chicago.

492 Plan — Leland Stanford, Jr., University, Palo Alto, Cal.
493 Perspective — Leland Stanford, Jr., University, Palo Alto, Cal.
494 Perspective — Residence, Norman B. Ream, Esq., Thompson, Conn.

SHEPLEY, RUTAN & COOLIDGE—Chemical Building, St. Louis, Mo.

495 Accepted Design for St. Louis Trust Co. Perspective.
496 Accepted Design for St. Louis Trust Co. Floor Plan.

SHURTLEFF, ARTHUR A.—9 West Cedar Street, Boston, Mass.

497 An Old Flower Garden, Newburyport, Mass.

SPENCER, R. C., Jr.—17 Van Buren Street, Chicago.

Illustrations for Book "Good Farmhouses":
498 Sheet 1. *a* Field Stone Farmhouse.
b Walworth Farm.
c Foothill Farmhouse.
d Prairie Farmhouse.
e Shingled Farmhouse.
498 Sheet 2. *f* "Elmsmere."
g Northern Farmhouse.
499 Maine Farmhouse.
500 Italian Farmhouse.
501 Farmhouse near Florence, Italy.

STEPHEN & GREENE—Temple Court.

502 Design for Church at Winstead, Conn.
503 House on Great Barrington Road, Mass.

STEPHENS, JNO. C.—904 Columbia Building, St. Louis, Mo.

504 Chenonceaux. Chateau. Pavillion.
505 Saumur. Hôtel de Ville. Façade.
506 Saint Antonin. Hôtel de Ville. Ensemble.

STRIEBINGER, FREDERICK WM.—1215 New England Building, Cleveland, Ohio.

507 Towers of Normandy, France.
508 Torre de la Iglesia, San Dome, Toledo, Spain.

STURM, MEYER, J.—512, 175 Dearborn Street, Chicago.

509 Book Plates.

SUPPLEE, WM. F.—1417 Chestnut Street, Philadelphia, Pa.

510 "A Fellow's Room."

TAYLOR, F. STEWARD, A. R. I. B. A.—5 John Street, Bedford Row, London, England.

511 A Hotel in the Isle of Wight.

THOMAS, ARTHUR—1193 Broadway, New York City.

512 Sketch—Meeting of La Salle and Hennepin, St. Joseph River, 1679. Courthouse, South Bend, Ind.
513 Sketch—La Salle Treaty with Miami Indians, 1681. Courthouse, South Bend, Ind.

THOMAS, F. INIGO—4 Clifford Street, London, England.

514 Barrow Court, Somerset, England.

TILDEN, GEO. T.—85 Devonshire Street, Boston, Mass.

515 Pagoda, Observatory near Blue Hill, Mass.
516 Jesup Hall, Williams College.
517 Drinking Fountain.

TITUS, LLOYD—925 Chestnut Street, Philadelphia, Pa.

518 School of Architecture and Museum for Casts.
519 First Mention—John Stewardson Memorial. Scholarship Competition, 1899. Ground Floor Plan.
521 Façade.

TOTTEN & ROGERS—931 Chestnut Street, Philadelphia, Pa.

522 Elevation—House for J. C. Hooe, Esq., Washington, D. C.
523 Perspective—Riggs Bank, Competitive Drawing.

TOWNSEND, C. HARRISON, F. R. I. B. A.—29 Great George Street, Westminster, London, England.

524 Entrance to Cliff Towers, Devonshire, England.
525 Mantel in Billiard-room, Lindehaus, Dusseldorf, Germany.
526 Design for a Picture Gallery in Whitechapel, London. Panel in Mosaic.

VAN AUKEN, GEO. H.—32 East Fourteenth Street, New York City.

528 Proposed Apartment House, Syracuse, N. Y.

VAN OSDEL, J. M.—225 Dearborn Street, Chicago.

529 Sketch for Small Church. Elevation. Arthur George Brown, Del.
530 Sketch for Small Church. Plan. Arthur George Brown, Del.
531 Block Plan—Central Baptist Orphanage. Arthur George Brown, Del.
532 Administration Building, Central Baptist Orphanage. Arthur George Brown, Del.

WARREN, E. P.—20 Cowley Street, Westminster, London, England.

533 The Church of St. Martin. Bryanston, Blanford, England.
534 The East Gate Hotel, High Street, Oxford, England.
535 Victoria Fountain and Clock Turret, Oxford, England.

WARREN, HAROLD B.—4 Milton Road, Brookline, Mass.

536 Courtyard of Bishop's Palace at St. Davids, South Wales.

WATMOUGH, RICHARD L.—1510 Real Estate Trust Building, Philadelphia, Pa.

537 Design for Entrance to a Navy Yard.
538 A Semi-Suburban House.
539 A Colonial House.
540 Detail—Semi-Suburban Residence.

WATSON, J. NELSON—205 South Lawndale Avenue, Chicago.

541 Stairway, Villa Lante, Bagnata. From Photo.
542 Stairway, Villa Lante, Tivola. From Photo.
543 Sketches from Nature in and about Peoria.

WATSON, ROBERT BRUCE—1808 Fisher Building, Chicago.

544 Ward Buildings, Asylum for Feeble-minded Children, Lincoln, Ill.
545 Female Infirmary. An Addition to the Northern Hospital for the Insane, Elgin, Ill.
547 Male Cottage, Southern Hospital for the Insane, Anna, Ill.
548 Sketch for Woman's Building, Illinois State Fair Grounds, Springfield.
549 Barn for the Gubernatorial Mansion, Springfield, Ill.

WEARY, EDWIN D.—1449 Marquette Building, Chicago.

550 Scammozzi Capital, Terra-Galvano.
551 Grotesque Mask, Terra-Galvano.
552 Modillion, Terra-Galvano.
553 Italian Renaissance Capital, Terra-Galvano.
554 Italian Renaissance Capital, Terra-Galvano.
555 Greek Capital, Terra-Galvano.
556 Shield—Terra-Galvano.

WELLS, NEWTON A.—University of Illinois, Urbana, Ill.

559 Paris Sketches.
560 Paris Sketches.

WHITEHOUSE, Francis M.

Crowhurst—Residence of F. M. Whitehouse at Manchester, Mass.
561 Street View.
562 Court View.
563 Entrance Detail.

WILSON & MARSHALL—218 La Salle Street, Chicago.

564 Residence of D. B. Scully, Graceland Ave. and Beach Court, Chicago.
565 Residence of George E. West, 3946 Ellis Ave., Chicago.

WINSLOW, CARLTON MONROE—1780 Old Colony Building, Chicago.

567 Competitive Design for the Improvement of a Chicago Park Perspective.
568 Competitive Design for the Improvement of a Chicago Park. Plan.
569 Compton Church, Surrey, England.

WINSLOW, WETHERELL & BIGELOW—4 Hamilton Place, Boston, Mass.

570 Competitive Design for Office Buildings. Perspective.
571 Competitive Design for Office Buildings. Line Drawing.

WIRTS, STEPHEN M.—148 Wabash Avenue, Chicago.

572 Rouen Cathedral Tower, France.
573 Tour de Notre Dame, Paris.
574 Town Gate, Moret, France.
575 Four Normandy Towers, France.

WOOD, EDGAR, A. R. I. B. A.—78 Cross Street, Manchester, England.

576 House at Bowdon, Cheshire, England.
577 House at Middleton, Lancashire, England.
578 The George and Dragon Inn, Castleton, Lancashire, England.
579 House at Marland, near Rochdale, Lancashire, England.
580 House and Shop, Middleton, Lancashire, England.
581 Proposed Clock Tower, Huddersfield, Yorkshire, England.

WRIGHT, FRANK LLOYD—435 The Rookery. Studio, Oak Park.

582 Photograph. Exterior.
583 Photograph. Entrance.
584 Photograph. Plan.
585 Photograph. Private Study.
586 Photograph. Entrance Interior.
587 Photograph. Residence Nathan G. Moore.
588 Sketch. Residence Mr. A. C. McAfee.
589 Sketch. Residence of Mrs. Robert Echart.
590 Sketch. Residence for Mr. E. C. Waller.
591 Sketch. Residence for Mrs. David Devin.
592 Perspective—All Souls Building.

ZIMMERMAN, ALBERT G.—115 Monroe Street, Chicago.

593 Residence on Pine Grove Avenue, Chicago. Water-color Sketch.
594 Residence in Edgewater.

ZIMMERMANN, HUGO H.—1279 Perry Street, Chicago.

595 Elevation for a Tomb.
596 Plan for a Tomb.

THE CHICAGO SCHOOL OF ARCHITECTURE—The Art Institute, Chicago.

597 A Gate Lodge. Arthur Mackie.
598 Order from Propylea. Adelaide Benham.
599 Roman Capital. Fred Johnck.
600 A Science Temple. J. Curtis Gordon.
601 A Primary School. Elevation. Arthur Mackie.
602 A Primary School. Plan. Arthur Mackie.
603 A Hospital. Elevation. Oscar B. Marienthal.
604 A Hospital. Plan. Oscar B. Marienthal.
605 A Hospital. Plan. Oscar B. Marienthal.
606 A Museum and Library. Alfred S. Alschuler.
607 A Museum and Library. Elevation. Alfred S. Alschuler.
608 A Museum and Library. Plan. Alfred S. Alschuler.
609 An Art School. Vernon S. Watson.
610 A Tomb. Vernon S. Watson.
611 A Gate Lodge. Vernon S. Watson.

COLUMBIA UNIVERSITY.

612 McKim Competition. Prize Drawing. Plan. W. E. Parson.
613 State Capitol. Elevation. J. D. Boyd, Jr.
614 State Capitol. Section. J. D. Boyd, Jr.
615 Designs for a City House. Elevation. L. E. Smith.
616 Designs for a City House. Elevation. Edward E. Hewitt.
617 A Small Museum. G. W. Jacoby.
618 A Small Museum. E. T. Schoen.
619 Public Library for Small Town. Frank Urich, Jr.
620 A Yacht Club. Elevation. R. L. Hyett.
621 A City Hall. Plans. H. R. Mainzer.
622 A City Hall. Elevation. H. R. Mainzer.
623 A City Hall. Lower Office Plan. H. R. Mainzer.
624 A Bank for Savings. F. A. Nelson.
625 A Bank for Savings. E. J. Lang.
626 A Bank for Savings. Arthur Kaufman.
627 Hotel and Mountain Resort. Plan. B. S. Cairns.
628 Hotel and Mountain Resort. Elevation. B. S. Cairns.
629 A Public Bath. Elevation. E. L. Satterlee.
630 A Public Bath. Plan. E. L. Satterlee.
631 A Public Bath. Section and Elevation. E. L. Satterlee.
632 New York Yacht Club. F. B. Lefferts.
633 Drawings from Photograph. W. T. Warren.
634 Drawings from Photograph. H. P. Upton.
635 Drawings from Photograph. H. B. Coosby.
636 Drawings from Photograph. E. H. Rosengarten.
637 Drawings from Photograph. G. W. Jacoby.
638 Drawings from Photograph. F. F. Willson.

CORNELL UNIVERSITY.

638*a* Pan-American Exposition. Elevation. F. Urich, Jr.
639 Pan-American Exposition. Plan. F. Urich, Jr.
640 Pan-American Exposition. Elevation. H. M. Bowdoin.
641 Pan-American Exposition. Plan. H. M. Bowdoin.
642 Pan-American Exposition. Elevation. R. A. Tissington.
643 Pan-American Exposition. Plan. R. A. Tissington.
644 A Fire Engine House. F. S. Ackerman.
645 A Fire Engine House. George Winkler.
646 A Fire Engine House. W. D. Straight.
647 Building for an Exhibition of Fine Arts. George Winkler.
648 End of a Reception-room in the Executive Mansion. W. Herbert Dole.
649 End of a Reception-room in the Executive Mansion. Helen B. Brinkerd.
650 Study of the Ionic and Composite Orders. R. Harold Shreve.

UNIVERSITY OF ILLINOIS. College of Architecture — Champaign, Ill.

651 Library. Plan. R. W. Weirick.
652 Library. Section. R. W. Weirick.
653 Library. Front Elevation. R. W. Weirick.
654 Terminal Railroad Station. G. F. Kepler.
655 Class in Perspective — Sketches.
656 Terminal Railroad Station. Elevation. R. C. Ricker.
657 Chemical Laboratory. Elevation. R. W. Weirick.
658 A Country Fair. Perspective. C. A. Smith.
659 A Church. Elevation. H. T. Eastman.
660 Town Hall. Elevation. W. J. Brown.
661 Bird's-eye View of Hospital. C. G. Lawrence.

UNIVERSITY OF PENNSYLVANIA. College of Architecture — Philadelphia, Pa.

662 Staircase for a State Capitol. I. W. Hoover.
663 Outlet to a Mountain Stream. F. F. Lincoln.
664 Design for a United States Pavilion at the Paris Exposition. W. D. Blair.
665 Elevation of a Department Store. L. N. Gillette.
666 Elevation. A School of Architecture. P. R. Siegel.
667 Café and Boat Landing. R. F. Lincoln.
668 Thesis Design for a State Capitol. Plan. W. D. Blair.
669 Thesis Design for a State Capitol. Elevation. W. D. Blair.
670 End of Dining-room. Third Year Design. Geo. R. Graber.

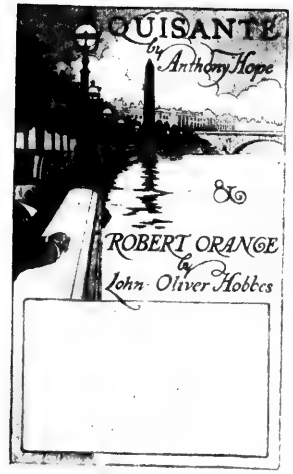


DETAIL OF CAPITAL
In Studio of Frank Lloyd Wright.



FRAGMENT FROM A DECORATION

By Harvey Ellis



A POSTER

By Claude Fayette Bragdon

THE DECORATION ON TITLE PAGE BY BIRCH BURDETTE LONG

CATALOGUE OF THE FOURTEENTH ANNUAL EXHIBITION OF THE CHICAGO ARCHITECTURAL CLUB

IN THE GALLERIES OF THE ART INSTITUTE
MICHIGAN AVE. AND ADAMS STREET, FROM
THURSDAY, MARCH TWENTY-EIGHTH, TO
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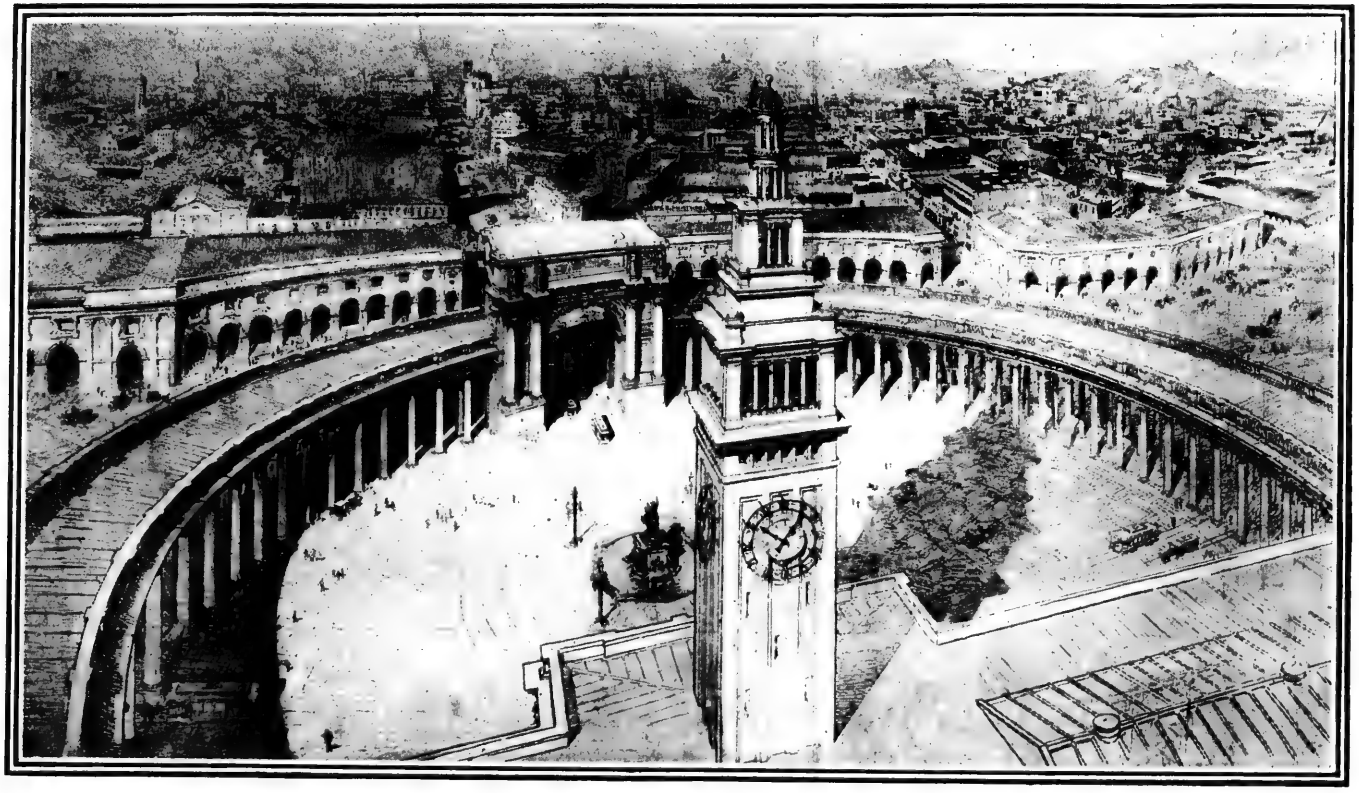
FRAGMENT FROM A DECORATION
By Harvey Ellis

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WILLIS POLK, Architect



PROPOSED PERISTYLE AND ARCH AT THE FOOT OF MARKET STREET, SAN FRANCISCO

WILLIS POLK, Architect

THE ART AND CRAFT OF THE MACHINE

AS WE work along our various ways, there takes shape within us, in some sort, an ideal—something we are to become—some work to be done. This, I think, is denied to very few, and we begin really to live only when the thrill of this ideality moves us in what we will to accomplish. In the years which have been devoted in my own life to working out in stubborn materials a feeling for the beautiful, in the vortex of distorted complex conditions, a hope has grown stronger with the experience of each year, amounting now to a gradually deepening conviction that in the Machine lies the only future of art and craft—as I believe, a glorious future; that the Machine is, in fact, the metamorphosis of ancient art and craft; that we are at last face to face with the machine—the modern Sphinx—whose riddle the artist must solve if he would that art live—for his nature holds the key. For one, I promise "whatever gods may be" to lend such energy and purpose as I may possess to help make that meaning plain; to return again and again to the task whenever and wherever need be; for this plain duty is thus relentlessly marked out for the artist in this, the Machine Age, although there is involved an adjustment to cherished gods, perplexing and painful in the extreme; the fire of many long-honored ideals shall go down to ashes to reappear, phœnix like, with new purposes.

The great ethics of the Machine are as yet, in the main, beyond the ken of the artist or student of sociology; but the artist mind may now approach the nature of this thing from experience, which has become the commonplace of his field, to suggest, in time, I hope, to prove, that the machine is capable of carrying to fruition high ideals in art—higher than the world has yet seen!

DISCIPLES of William Morris cling to an opposite view. Yet William Morris himself deeply sensed the danger to art of the transforming force whose sign and symbol is the machine, and though of the new art we eagerly seek he sometimes despaired, he quickly renewed his hope.

He plainly foresaw that a blank in the fine arts would follow the inevitable abuse of new-found power, and threw himself body and soul into the work of bridging it over by bringing into our lives afresh the beauty of art as she had been, that the new art to come might not have dropped too many stitches nor have unraveled what would still be useful to her.

That he had abundant faith in the new art his every essay will testify.

That he miscalculated the machine does not matter. He did sublime work for it when he pleaded so well for the process of elimination its abuse had made necessary; when he fought the innate vulgarity of theocratic impulse in art as opposed to democratic; and when he preached the gospel of simplicity.

All artists love and honor William Morris.

He did the best in his time for art and will live in history as the great socialist, together with Ruskin, the great moralist: a significant fact worth thinking about, that the two great reformers of modern times professed the artist.

The machine these reformers protested, because the sort of luxury which is born of greed had usurped it and made of it a terrible engine of enslavement, deluging the civilized world with a murderous ubiquity, which plainly enough was the damnation of their art and craft.

It had not then advanced to the point which now so plainly indicates that it will surely and swiftly, by its own momentum, undo the mischief it has made, and the usurping vulgarians as well.

Nor was it so grown as to become apparent to William Morris, the grand democrat, that the machine was the great forerunner of democracy.

The ground plan of this thing is now grown to the point where the artist must take it up no longer as a protest: genius must progressively dominate the work of the contrivance it has created; to lend a useful hand in building afresh the "Fairness of the Earth."

THAT the Machine has dealt Art in the grand old sense a death-blow, none will deny. The evidence is too substantial.

Art in the grand old sense—meaning Art in the sense of structural tradition, whose craft is fashioned upon the handicraft ideal, ancient or modern; an art wherein this form and that form as structural parts were laboriously joined in such a way as to beautifully emphasize the manner of the joining: the million and one ways of beautifully satisfying bare structural necessities, which have come down to us chiefly through the books as "Art."

For the purpose of suggesting hastily and therefore crudely wherein the machine has sapped the vitality of this art, let us assume Architecture in the old sense as a fitting representative of Traditional-art, and Printing as a fitting representation of the Machine.

What printing—the machine—has done for architecture—the fine art—will have been done in measure of time for all art immediately fashioned upon the early handicraft ideal.

With a masterful hand Victor Hugo, a noble lover and a great student of architecture, traces her fall in "Notre Dame."

The prophecy of Frollo, that "The book will kill the edifice," I remember was to me as a boy one of the grandest sad things of the world.

After seeking the origin and tracing the growth of architecture in superb fashion, showing how in the middle ages all the intellectual forces of the people converged to one point—architecture—he shows how, in the life of that time, whoever was born poet became an architect. All other arts simply obeyed and placed themselves under the discipline of architecture. They were the workmen of the great work. The architect, the poet, the master, summed up in his person the sculpture that carved his façades, painting which illuminated his walls and windows, music which set his bells to pealing and breathed into his organs—there was nothing which was not forced in order to make something of itself in that time, to come and frame itself in the edifice.

Thus down to the time of Gutenberg architecture is the principal writing—the universal writing of humanity.

In the great granite books begun by the Orient, continued by Greek and Roman antiquity, the middle ages wrote the last page.

So to enunciate here only summarily a process, it would require volumes to develop; down to the fifteenth century the chief register of humanity is architecture.

In the fifteenth century everything changes.

Human thought discovers a mode of perpetuating itself, not only more resisting than architecture, but still more simple and easy.

Architecture is dethroned.

Gutenberg's letters of lead are about to supersede Orpheus' letters of stone.

The book is about to kill the edifice.

The invention of printing was the greatest event in history.

It was the first great machine, after the great city.

It is human thought stripping off one form and donning another.

Printed, thought is more imperishable than ever—it is volatile, indestructible.

As architecture it was solid; it is now alive; it passes from duration in point of time to immortality.

Cut the primitive bed of a river abruptly, with a canal hollowed out beneath its level, and the river will desert its bed.

See how architecture now withers away, how little by little it becomes lifeless and bare. How one feels the water sinking, the sap departing, the thought of the times and people withdrawing from it. The chill is almost imperceptible in the fifteenth century, the press is yet weak, and at most draws

from architecture a superabundance of life, but with the beginning of the sixteenth century, the malady of architecture is visible. It becomes classic art in a miserable manner; from being indigenous, it becomes Greek and Roman; from being true and modern, it becomes pseudo-classic.

It is this decadence which we call the Renaissance.

It is the setting sun which we mistake for dawn.

It has now no power to hold the other arts; so they emancipate themselves, break the yoke of the architect, and take themselves off, each it its own direction.

One would liken it to an empire dismembered at the death of its Alexander, and whose provinces become kingdoms.

Sculpture becomes statuary, the image trade becomes painting, the canon becomes music. Hence Raphael, Angelo, and those splendors of the dazzling sixteenth century.

Nevertheless, when the sun of the middle ages is completely set, architecture grows dim, becomes more and more effaced. The printed book, the gnawing worm of the edifice, sucks and devours it. It is petty, it is poor, it is nothing.

Reduced to itself, abandoned by other arts because human thought is abandoning it, it summons bunglers in place of artists. It is miserably perishing.

Meanwhile, what becomes of printing?

All the life, leaving architecture, comes to it. In proportion as architecture ebbs and flows, printing swells and grows. That capital of forces which human thought had been expending in building is hereafter to be expended in books; and architecture, as it was, is dead, irretrievably slain by the printed book; slain because it endures for a shorter time; slain because human thought has found a more simple medium of expression, which costs less in human effort; because human thought has been rendered volatile and indestructible, reaching uniformly and irresistibly the four corners of the earth and for all.

Thenceforth, if architecture rise again, reconstruct, as Hugo prophesies she may begin to do in

the latter days of the nineteenth century, she will no longer be mistress, she will be one of the arts, never again *the* art; and printing—the Machine—remains the second Tower of Babel of the human race.

SO the organic process, of which the majestic decline of Architecture is only one case in point, has steadily gone on down to the present time, and still goes on, weakening the hold of the artist upon the people, drawing off from his rank poets and scientists until architecture is but a little, poor knowledge of archeology, and the average of art is reduced to the gasping poverty of imitative realism; until the whole letter of Tradition, the vast fabric of precedent, in the flesh, which has increasingly confused the art ideal while the machine has been growing to power, is a beautiful corpse from which the spirit has flown. The spirit that has flown is the spirit of the new art, but has failed the modern artist, for he has lost it for hundreds of years in his lust for the *letter*, the beautiful body of art made too available by the machine.

So the artist craft wanes.

Craft that will not see that human thought is stripping off one form and donning another, and artists are everywhere, whether catering to the leisure class of old England or ground beneath the heel of commercial abuse here in the great West, the unwilling symptoms of the inevitable, organic nature of the machine, they combat, the hell-smoke of the factories they scorn to understand.

And, invincible, triumphant, the machine goes on, gathering force and knitting the material necessities of mankind ever closer into a universal automatic fabric; the engine, the motor, and the battle-ship, the works of art of the century!

The Machine is Intellect mastering the drudgery of earth that the plastic art may live; that the margin of leisure and strength by which man's life upon the earth can be made beautiful, may immeasurably widen; its function ultimately to emancipate human expression!

It is a universal educator, surely raising the level of human intelligence, so carrying within itself the power to destroy, by its own momentum, the greed which in Morris' time and still in our own

time turns it to a deadly engine of enslavement. The only comfort left the poor artist, side-tracked as he is, seemingly is a mean one; the thought that the very selfishness which man's early art idealized, now reduced to its lowest terms, is swiftly and surely destroying itself through the medium of the Machine.

THE artist's present plight is a sad one, but may he truthfully say that society is less well off because Architecture, or even Art, as it was, is dead, and printing, or the Machine, lives?

Every age has done its work, produced its art with the best tools or contrivances it knew, the tools most successful in saving the most precious thing in the world—human effort. Greece used the chattel slave as the essential tool of its art and civilization. This tool we have discarded, and we would refuse the return of Greek art upon the terms of its restoration, because we insist now upon a basis of Democracy.

Is it not more likely that the medium of artistic expression itself has broadened and changed until a new definition and new direction must be given the art activity of the future, and that the Machine has finally made for the artist, whether he will yet own it or not, a splendid distinction between the Art of old and the Art to come? A distinction made by the tool which frees human labor, lengthens and broadens the life of the simplest man, thereby the basis of the Democracy upon which we insist.

TO shed some light upon this distinction, let us take an instance in the field naturally ripened first by the machine—the commercial field.

The tall modern office building is the machine pure and simple.

We may here sense an advanced stage of a condition surely entering all art for all time; its already triumphant glare in the deadly struggle taking place here between the machine and the art of structural tradition reveals "art" torn and hung upon the steel frame of commerce, a forlorn head upon a pike, a solemn warning to architects and artists the world over.

We must walk blindfolded not to see that all that this magnificent resource of machine and material has brought us so far is a complete, broadcast degradation of every type and form sacred to the art of old; a pandemonium of tin masks, huddled deformities, and decayed methods; quarreling, lying, and cheating, with hands at each other's throats—or in each other's pockets; and none of the people who do these things, who pay for them or use them, know what they mean, feeling only—when they feel at all—that what is most truly like the past is the safest and therefore the best; as typical Marshall Field, speaking of his new building, has frankly said: "A good copy is the best we can do."

A pitiful insult, art and craft!

With this mine of industrial wealth at our feet we have no power to use it except to the perversion of our natural resources? A confession of shame which the merciful ignorance of the yet material frame of things mistakes for glorious achievement.

We half believe in our artistic greatness ourselves when we toss up a pantheon to the god of money in a night or two, or pile up a mammoth aggregation of Roman monuments, sarcophagi and Greek temples for a postoffice in a year or two—the patient retinue of the machine pitching in with terrible effectiveness to consummate this unhallowed ambition—this insult to ancient gods. The delicate, impressionable facilities of terra cotta becoming imitative blocks and voussoirs of tool-marked stone, badgered into all manner of structural gymnastics, or else ignored in vain endeavor to be honest; and granite blocks, cut in the fashion of the followers of Phidias, cunningly arranged about the steel beams and shafts, to look "real"—leaning heavily upon an inner skeleton of steel for support from floor to floor, which strains beneath the "reality" and would fain, I think, lie down to die of shame.

The "masters"—ergo, the fashionable followers of Phidias—have been trying to make this wily skeleton of steel seem seventeen sorts of "architecture" at once, when all the world knows—except the "masters"—that it is not one of them.

See now, how an element—the vanguard of the new art—has entered here, which the structural-art equation cannot satisfy without downright lying and ignoble cheating.

This element is the structural necessity reduced to a skeleton, complete in itself without the craftsman's touch. At once the million and one little ways of satisfying this necessity beautifully, coming to us chiefly through the books as the traditional art of building, vanish away—become history.

The artist is emancipated to work his will with a rational freedom unknown to the laborious art of structural tradition—no longer tied to the meagre unit of brick arch and stone lintel, nor hampered by the grammatical phrase of their making—but he cannot use his freedom.

His tradition cannot think.

He will not think.

His scientific brother has put it to him before he is ready.

THE modern tall office building problem is one representative problem of the machine. The only rational solutions it has received in the world may be counted upon the fingers of one hand. The fact that a great portion of our "architects" and "artists" are shocked by them to the point of offense is as valid an objection as that of a child refusing wholesome food because his stomach becomes dyspeptic from over-much unwholesome pastry—albeit he be the cook himself.

We may object to the mannerism of these buildings, but we can take no exception to their manner nor hide from their evident truth.

The steel frame has been recognized as a legitimate basis for a simple, sincere clothing of plastic material that idealizes its purpose without structural pretense.

This principle has at last been recognized in architecture, and though the masters refuse to accept it as architecture at all, it is a glimmer in a darkened field—the first sane word that has been said in Art for the Machine.

The Art of old idealized a Structural Necessity—now rendered obsolete and unnatural by the Machine—and accomplished it through man's joy in the labor of his hands.

The new will weave for the necessities of mankind, which his Machine will have mastered, a robe

of ideality no less truthful, but more poetical, with a rational freedom made possible by the machine, beside which the art of old will be as the sweet, plaintive wail of the pipe to the outpouring of full orchestra.

It will clothe Necessity with the living flesh of virile imagination, as the living flesh lends living grace to the hard and bony human skeleton.

The new will pass from the possession of kings and classes to the every-day lives of all—from duration in point of time to immortality.

THIS distinction is one to be felt now rather than clearly defined.

The definition is the poetry of this Machine Age, and will be written large in time; but the more we, as artists, examine into this premonition, the more we will find the utter helplessness of old forms to satisfy new conditions, and the crying need of the machine for plastic treatment—a pliant, sympathetic treatment of its needs that the body of structural precedent cannot yield.

To gain further suggestive evidence of this, let us turn to the Decorative Arts—the immense middle-ground of all art now mortally sickened by the Machine—sickened that it may slough the art ideal of the constructural art for the plasticity of the new art—the Art of Democracy.

Here we find the most deadly perversion of all—the magnificent prowess of the machine bombarding the civilized world with the mangled corpses of strenuous horrors that once stood for cultivated luxury—standing now for a species of fatty degeneration simply vulgar.

Without regard to first principles or common decency, the whole letter of tradition—that is, ways of doing things rendered wholly obsolete and unnatural by the machine—is recklessly fed into its rapacious maw until you may buy reproductions for ninety-nine cents at "The Fair" that originally cost ages of toil and cultivation, worth now intrinsically nothing—that are harmful parasites befogging the sensibilities of our natures, belittling and falsifying any true perception of normal beauty the Creator may have seen fit to implant in us.

The idea of fitness to purpose, harmony between form and use with regard to any of these things, is possessed by very few, and utilized by them as a protest chiefly—a protest against the machine!

As well blame Richard Croker for the political iniquity of America.

As "Croker is the creature and not the creator" of political evil, so the machine is the creature and not the creator of this iniquity; and with this difference—that the machine has noble possibilities unwillingly forced to degradation in the name of the artistic; the machine, as far as its artistic capacity is concerned, is itself the crazed victim of the artist who works while he waits, and the artist who waits while he works.

There is a nice distinction between the two.

Neither class will unlock the secrets of the beauty of this time.

They are clinging sadly to the old order, and would wheedle the giant frame of things back to its childhood or forward to its second childhood, while this Machine Age is suffering for the artist who accepts, works, and sings as he works, with the joy of the *here* and *now!*

We want the man who eagerly seeks and finds, or blames himself if he fails to find, the beauty of this time; who distinctly accepts as a singer and a prophet; for no man may work while he waits or wait as he works in the sense that William Morris' great work was legitimately done—in the sense that most art and craft of to-day is an echo; the time when such work was useful has gone.

Echoes are by nature decadent.

Artists who feel toward Modernity and the Machine now as William Morris and Ruskin were justified in feeling then, had best distinctly wait and work sociologically where great work may still be done by them. In the field of art activity they will do distinct harm. Already they have wrought much miserable mischief.

IF the artist will only open his eyes he will see that the machine he dreads has made it possible to wipe out the mass of meaningless torture to which mankind, in the name of the artistic, has been more or less subjected since time began; for that matter, has made possible a cleanly strength, an ideality and a poetic fire that the art of the world has not yet seen; for the machine, the process now smooths away the necessity for petty structural deceits, soothes this wearisome struggle to make things seem what they are not, and can never be; satisfies the simple term of the modern art equation as the ball of clay in the sculptor's hand yields to his desire—comforting forever this realistic, brain-sick masquerade we are wont to suppose art.

WILLIAM MORRIS pleaded well for simplicity as the basis of all true art. Let us understand the significance to art of that word—SIMPLICITY—for it is vital to the Art of the Machine.

We may find, in place of the genuine thing we have striven for, an affectation of the naïve, which we should detest as we detest a full-grown woman with baby mannerisms.

English art is saturated with it, from the brand-new imitation of the old house that grew and rambled from period to period to the rain-tub standing beneath the eaves.

In fact, most simplicity following the doctrines of William Morris is a protest; as a protest, well enough; but the highest form of simplicity is not simple in the sense that the infant intelligence is simple—nor, for that matter, the side of a barn.

A natural revulsion of feeling leads us from the meaningless elaboration of to-day to lay too great stress on mere platitudes, quite as a clean sheet of paper is a relief after looking at a series of bad drawings—but simplicity is not merely a neûtral or a negative quality.

Simplicity in art, rightly understood, is a synthetic, positive quality, in which we may see evidence of mind, breadth of scheme, wealth of detail, and withal a sense of completeness found in a tree or a flower.

A work may have the delicacies of a rare orchid or the stanch fortitude of the oak, and still be simple. A thing to be simple needs only to be true to itself in organic sense.

WITH this ideal of simplicity, let us glance hastily at a few instances of the machine and see how it has been forced by false ideals to do violence to this simplicity; how it has made possible the highest simplicity, rightly understood and so used. As perhaps wood is most available of all homely materials and therefore, naturally, the most abused—let us glance at wood.

Machinery has been invented for no other purpose than to imitate, as closely as possible, the wood-carving of the early ideal—with the immediate result that no ninety-nine cent piece of furniture is salable without some horrible botchwork meaning nothing unless it means that art and craft have combined to fix in the mind of the masses the old hand-carved chair as the *ne plus ultra* of the ideal.

The miserable, lumpy tribute to this perversion which Grand Rapids alone yields would mar the face of Art beyond repair; to say nothing of the elaborate and fussy joinery of posts, spindles, jig sawed beams and braces, butted and strutted, to outdo the sentimentality of the already over-wrought antique product.

Thus is the wood-working industry glutted, except in rarest instances. The whole sentiment of early craft degenerated to a sentimentality having no longer decent significance nor commercial integrity; in fact all that is fussy, maudlin, and animal, basing its existence chiefly on vanity and ignorance.

Now let us learn from the Machine.

It teaches us that the beauty of wood lies first in its qualities as wood; no treatment that did not bring out these qualities all the time could be plastic, and therefore not appropriate—so not beautiful, the machine teaches us, if we have left it to the machine that certain simple forms and handling are suitable to bring out the beauty of wood and certain forms are not; that all wood-carving is apt to be a forcing of the material, an insult to its finer possibilities as a material having in itself intrinsically artistic properties, of which its beautiful markings is one, its texture another, its color a third.

The machine, by its wonderful cutting, shaping, smoothing, and repetitive capacity, has made it possible to so use it without waste that the poor as well as the rich may enjoy to-day beautiful surface treatments of clean, strong forms that the branch veneers of Sheraton and Chippendale only hinted at, with dire extravagance, and which the middle ages utterly ignored.

The machine has emancipated these beauties of nature in wood; made it possible to wipe out the mass of meaningless torture to which wood has been subjected since the world began, for it has been universally abused and maltreated by all peoples but the Japanese.

Rightly appreciated, is not this the very process of elimination for which Morris pleaded?

Not alone a protest, moreover, for the machine, considered only technically, if you please, has placed in artist hands the means of idealizing the true nature of wood harmoniously with man's spiritual and material needs, without waste, within reach of all.

And how fares the troop of old materials galvanized into new life by the Machine?

Our modern materials are these old materials in more plastic guise, rendered so by the Machine, itself creating the very quality needed in material to satisfy its own art equation.

We have seen in glancing at modern architecture how they fare at the hands of Art and Craft; divided and sub-divided in orderly sequence with rank and file of obedient retainers awaiting the master's behest.

Steel and iron, plastic cement and terra-cotta.

Who can sound the possibilities of this old material, burned clay, which the modern machine has rendered as sensitive to the creative brain as a dry plate to the lens—a marvelous simplifier? And this plastic covering material, cement, another simplifier, enabling the artist to clothe the structural frame with a simple, modestly beautiful robe where before he dragged in, as he does still drag, five different kinds of material to compose one little cottage, pettily arranging it in an aggregation supposed to be picturesque—as a matter of fact, millinery, to be warped and beaten by sun, wind, and rain into a variegated heap of trash.

There is the process of modern casting in metal—one of the perfected modern machines, capable of any form to which fluid will flow, to perpetuate the imagery of the most delicately poetic mind without let or hindrance—within reach of everyone, therefore insulted and outraged by the bungler forcing it to a degraded seat at his degenerate festival.

Multitudes of processes are expectantly awaiting the sympathetic interpretation of the master mind; the galvano-plastic and its electrical brethren, a prolific horde, now cheap fakirs imitating real bronzes and all manner of the antique, secretly damning it in their vitals.

Electro-glazing, a machine shunned because too cleanly and delicate for the clumsy hand of the traditional designer, who depends upon the mass and blur of leading to conceal his lack of touch.

That delicate thing, the lithograph—the prince of a whole reproductive province of processes—see what this process becomes in the hands of a master like Whistler. He has sounded but one note in the gamut of its possibilities, but that product is intrinsically true to the process, and as delicate as the butterfly's wing. Yet the most this particular machine did for us, until then in the hands of Art and Craft, was to give us a cheap, imitative effect of painting.

SO spins beyond our ability to follow to-night, a rough, feeble thread of the evidence at large to the effect that the machine has weakened the artist; all but destroyed his hand-made art, if not its ideals, although he has made enough miserable mischief meanwhile.

These evident instances should serve to hint, at least to the thinking mind, that the Machine is a marvelous simplifier; the emancipator of the creative mind, and in time the regenerator of the creative conscience. We may see that this destructive process has begun and is taking place that Art might awaken to the power of fully developed senses promised by dreams of its childhood, even though that power may not come the way it was pictured in those dreams.

Now, let us ask ourselves whether the fear of the higher artistic expression demanded by the

Machine, so thoroughly grounded in the arts and crafts, is founded upon a finely guarded reticence, a recognition of inherent weakness or plain ignorance?

Let us, to be just, assume that it is equal parts of all three, and try to imagine an Arts and Crafts Society that may educate itself to prepare to make some good impression upon the Machine, the destroyer of their present ideals and tendencies, their salvation in disguise.

Such a society will, of course, be a society for mutual education.

Exhibitions will not be a feature of its programme for years, for there will be nothing to exhibit except the short-comings of the society, and they will hardly prove either instructive or amusing at this stage of proceedings. This society must, from the very nature of the proposition, be made up of the people who are in the work—that is, the manufacturers—coming into touch with such of those who assume the practice of the fine arts as profess a fair sense of the obligation to the public such assumption carries with it, and sociological workers whose interests are ever closely allied with art, as their prophets Morris, Ruskin, and Tolstoy evince, and all those who have as personal graces and accomplishment perfected handicraft, whether fashion old or fashion new.

Without the interest and co-operation of the manufacturers, the society cannot begin to do its work, for this is the corner-stone of its organization.

All these elements should be brought together on a common ground of confessed ignorance, with a desire to be instructed, freely encouraging talk and opinion, and reaching out desperately for any one who has special experience in any way connected, to address them.

I suppose, first of all, the thing would resemble a debating society, or something even less dignified, until some one should suggest that it was time to quit talking and proceed to do something, which in this case would not mean giving an exhibition, but rather excursions to factories and a study of processes in place—that is, the machine in processes too numerous to mention, at the factories with the men who organize and direct them, but not in the spirit of the idea that these things are all gone wrong, looking for that in them which would most nearly approximate the handicraft ideal; not looking

into them with even the thought of handicraft, and not particularly looking for craftsmen, but getting a scientific ground-plan of the process in mind, if possible, with a view to its natural bent and possibilities.

Some processes and machines would naturally appeal to some, and some to others; there would undoubtedly be among us those who would find little joy in any of them.

This is, naturally, not child's play, but neither is the work expected of the modern artist.

I will venture to say, from personal observation and some experience, that not one artist in one hundred has taken pains to thus educate himself. I will go further and say what I believe to be true, that not one educational institution in America has as yet attempted to forge the connecting link between Science and Art by training the artist to his actual tools, or, by a process of nature-study that develops in him the power of independent thought, fitting him to use them properly.

Let us call these preliminaries then a process by which artists receive information nine-tenths of them lack concerning the tools they have to work with to-day—for tools to-day are processes and machines where they were once a hammer and a gouge.

The artist to-day is the leader of an orchestra, where he once was a star performer.

Once the manufacturers are convinced of due respect and appreciation on the part of the artist, they will welcome him and his counsel gladly and make any experiments having a grain of apparent sense in them.

They have little patience with a bothering about in endeavor to see what might be done to make their particular machine mediæval and restore man's joy in the mere work of his hands—for this once lovely attribute is far behind.

This proceeding doubtless would be of far more educational value to the artist than to the manufacturer, at least for some time to come, for there would be a difficult adjustment to make on the part of the artist and an attitude to change. So many artists are chiefly "attitude" that some would undoubtedly disappear with the attitude.

But if out of twenty determined students a ray of light should come to one, to light up a single

operation, it would have been worth while, for that would be fairly something; while joy in mere handicraft is like that of the man who played the piano for his own amusement—a pleasurable personal accomplishment without real relation to the grim condition confronting us.

GRANTING that a determined, dauntless body of artist material could be brought together with sufficient persistent enthusiasm to grapple with the Machine, would not some one be found who would provide the suitable experimental station (which is what the modern Arts and Crafts shop should be)—an experimental station that would represent in miniature the elements of this great pulsating web of the machine, where each pregnant process or significant tool in printing, lithography, galvano-electro processes, wood and steel working machinery, muffles and kilns would have its place and where the best young scientific blood could mingle with the best and truest artistic inspiration, to sound the depths of these things, to accord them the patient, sympathetic treatment that is their due?

Surely a thing like this would be worth while—to alleviate the insensate numbness of the poor fellows out in the cold, hard shops, who know not why nor understand, whose dutiful obedience is chained to botch work and bungler's ambition; surely this would be a practical means to make their dutiful obedience give us something we can all understand, and that will be as normal to the best of this machine age as a ray of light to the healthy eye; a real help in adjusting the *Man* to a true sense of his importance as a factor in society, though he does tend a machine.

Teach him that that machine is his best friend—will have widened the margin of his leisure until enlightenment shall bring him a further sense of the magnificent ground plan of progress in which he too justly plays his significant part.

If the art of the Greek, produced at such cost of human life, was so noble and enduring, what limit dare we now imagine to an Art based upon an adequate life for the individual?

The machine is his!

In due time it will come to him!

Meanwhile, who shall count the slain?

From where are the trained nurses in this industrial hospital to come if not from the modern arts and crafts?

SHELLEY says a man cannot say—"I will compose poetry." "The greatest poet even cannot say it, for the mind in creation is as a fading coal which some invisible influence, like an inconstant wind awakens to transitory brightness; this power arises from within like the color of a flower which fades and changes as it is developed, and the conscious portions of our nature are unprophetic either of its approach or its departure;" and yet in the arts and crafts the problem is presented as a more or less fixed quantity, highly involved, requiring a surer touch, a more highly disciplined artistic nature to organize it as a work of art.

The original impulses may reach as far inward as those of Shelley's poet, be quite as wayward a matter of pure sentiment, and yet after the thing is done, showing its rational qualities, is limited in completeness only by the capacity of whoever would show them or by the imperfection of the thing itself.

This does not mean that Art may be shown to be an exact Science.

"It is not pure reason, but it is always reasonable."

It is a matter of perceiving and portraying the harmony of organic tendencies; is originally intuitive because the artist nature is a prophetic gift that may sense these qualities afar.

To me, the artist is he who can truthfully idealize the common sense of these tendencies in his chosen way.

So I feel conception and composition to be simply the essence of refinement in organization, the original impulse of which may be registered by the artistic nature as unconsciously as the magnetic needle vibrates to the magnetic law, but which is, in synthesis or analysis, organically consistent, given the power to see it or not.

And I have come to believe that the world of Art, which we are so fond of calling the world outside of Science, is not so much outside as it is the very heart quality of this great material growth—as religion is its conscience.

A foolish heart and a small conscience.

A foolish heart, palpitating in alarm, mistaking the growing pains of its giant frame for approaching dissolution, whose sentimentality the lusty body of modern things has outgrown.

UPON this faith in Art as the organic heart quality of the scientific frame of things, I base a belief that we must look to the artist brain, of all brains, to grasp the significance to society of this thing we call the Machine, if that brain be not blinded, gagged, and bound by false tradition, the letter of precedent. For this thing we call Art is it not as prophetic as a primrose or an oak? Therefore, of the essence of this thing we call the Machine, which is no more or less than the principle of organic growth working irresistibly the Will of Life through the medium of Man.

Be gently lifted at nightfall to the top of a great down-town office building, and you may see how in the image of material man, at once his glory and menace, is this thing we call a city.

There beneath, grown up in a night, is the monster leviathan, stretching acre upon acre into the far distance. High overhead hangs the stagnant pall of its fetid breath, reddened with the light from its myriad eyes endlessly everywhere blinking. Ten thousand acres of cellular tissue, layer upon layer, the city's flesh, outspreads enmeshed by intricate network of veins and arteries, radiating into the gloom, and there with muffled, persistent roar, pulses and circulates as the blood in your veins, the ceaseless beat of the activity to whose necessities it all conforms.

Like to the sanitation of the human body is the drawing off of poisonous waste from the system of this enormous creature; absorbed first by the infinitely ramifying, thread-like ducts gathering at their sensitive terminals matter destructive to its life, hurrying it to millions of small intestines, to be collected in turn by larger, flowing to the great sewer, on to the drainage canal, and finally to the ocean.

This ten thousand acres of flesh-like tissue is again knit and inter-knit with a nervous system marvelously complete, delicate filiaments for hearing, knowing, almost feeling the pulse of its organism, acting upon the ligaments and tendons for motive impulse, in all flowing the impelling fluid of man's own life.

Its nerve ganglia!—The peerless Corliss tandems whirling their hundred ton fly-wheels, fed by gigantic rows of water tube boilers burning oil, a solitary man slowly pacing backward and forward, regulating here and there the little feed valves controlling the deafening roar of the flaming gas, while beyond, the incessant clicking, dropping, waiting—lifting, waiting, shifting of the governor gear controlling these modern Goliaths seems a visible brain in intelligent action, registered infallibly in the enormous magnets, purring in the giant embrace of great induction coils, generating the vital current meeting with instant response in the rolling cars on elevated tracks ten miles away, where the glare of the Bessemer steel converter makes a conflagration of the clouds.

More quietly still, whispering down the long, low rooms of factory buildings buried in the gloom beyond, range on range of stanch, beautifully perfected automatons, murmer contentedly with occasional click-clack, that would have the American manufacturing industry of five years ago by the throat to-day; manipulating steel as delicately as a mystical shuttle of the modern loom manipulates a silk thread in the shimmering pattern of a dainty gown.

And the heavy breathing, the murmuring, the clangor, and the roar!—how the voice of this monstrous thing, this greatest of machines, a great city, rises to proclaim the marvel of the units of its structure, the ghastly warning boom from the deep throats of vessels heavily seeking inlet to the waterway below, answered by the echoing clangor of the bridge bells growing nearer and more ominous as the vessel cuts momentarily the flow of the nearer artery, warning the current from the swinging bridge now closing on its stately passage, just in time to receive in a rush of steam, as a streak of light, the avalanche of blood and metal hurled across it and gone, roaring into the night on its glittering bands of steel, ever faithfully encircled by the slender magic lines tick-tapping its invincible protection.

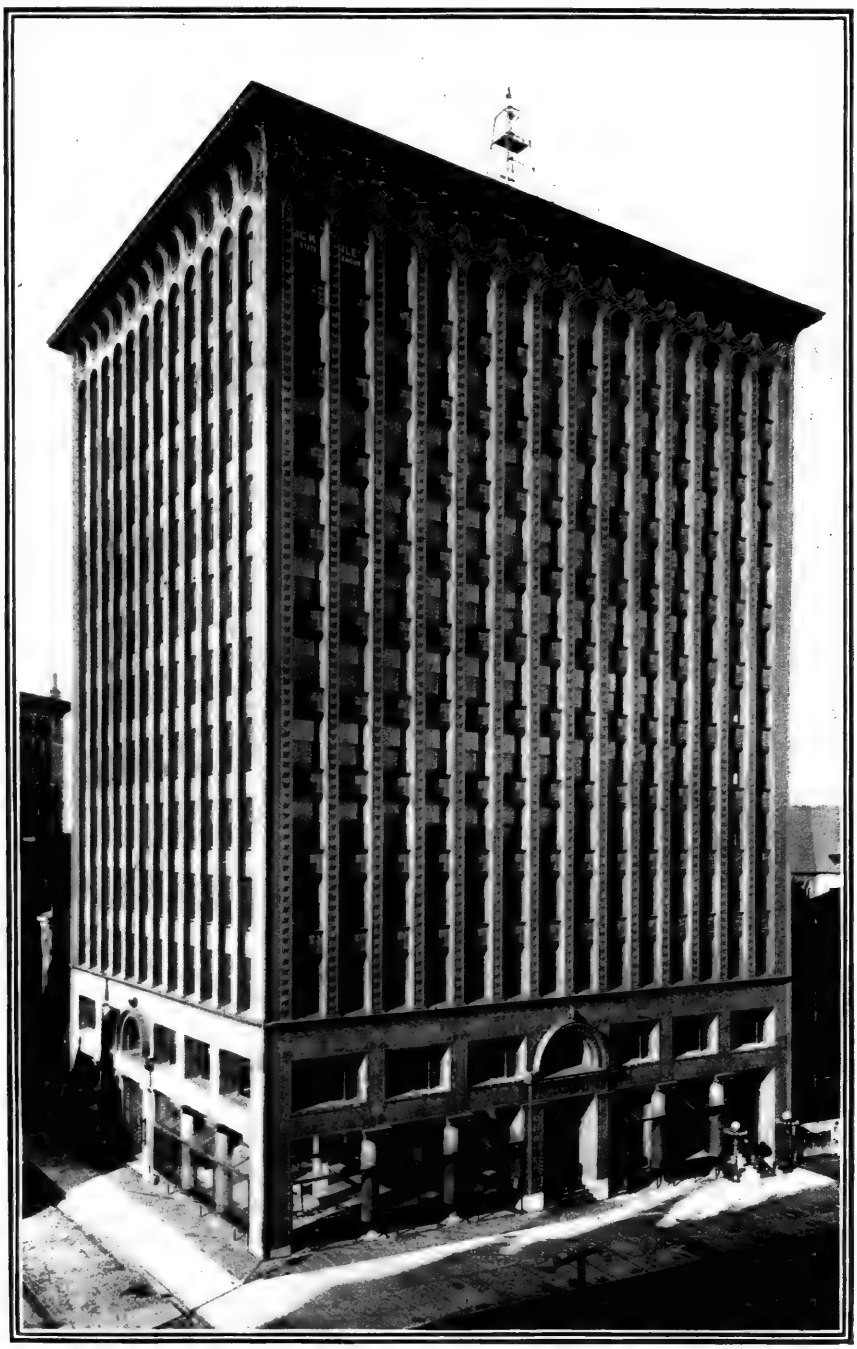
Nearer, in the building ablaze with midnight activity, the wide white band streams into the marvel of the multiple press, receiving unerringly the indelible impression of the human hopes, joys, and fears throbbing in the pulse of this great activity, as infallibly as the gray matter of the human brain receives the impression of the senses, to come forth millions of neatly folded, perfected news sheets, teaming with vivid appeals to passions, good or evil; weaving a web of intercommunication so far reaching that distance becomes as nothing, the thought of one man in one corner of the earth one day visible to the naked eye of all men the next; the doings of all the world reflected as in a glass, so marvelously sensitive this wide white band streaming endlessly from day to day becomes in the grasp of the multiple press.

If the pulse of activity in this great city, to which the tremor of the mammoth skeleton beneath our feet is but an awe-inspiring response, is thrilling, what of this prolific, silent obedience?

And the texture of the tissue of this great thing, this Forerunner of Democracy, the Machine, has been deposited particle by particle, in blind obedience to organic law, the law to which the great solar universe is but an obedient machine.

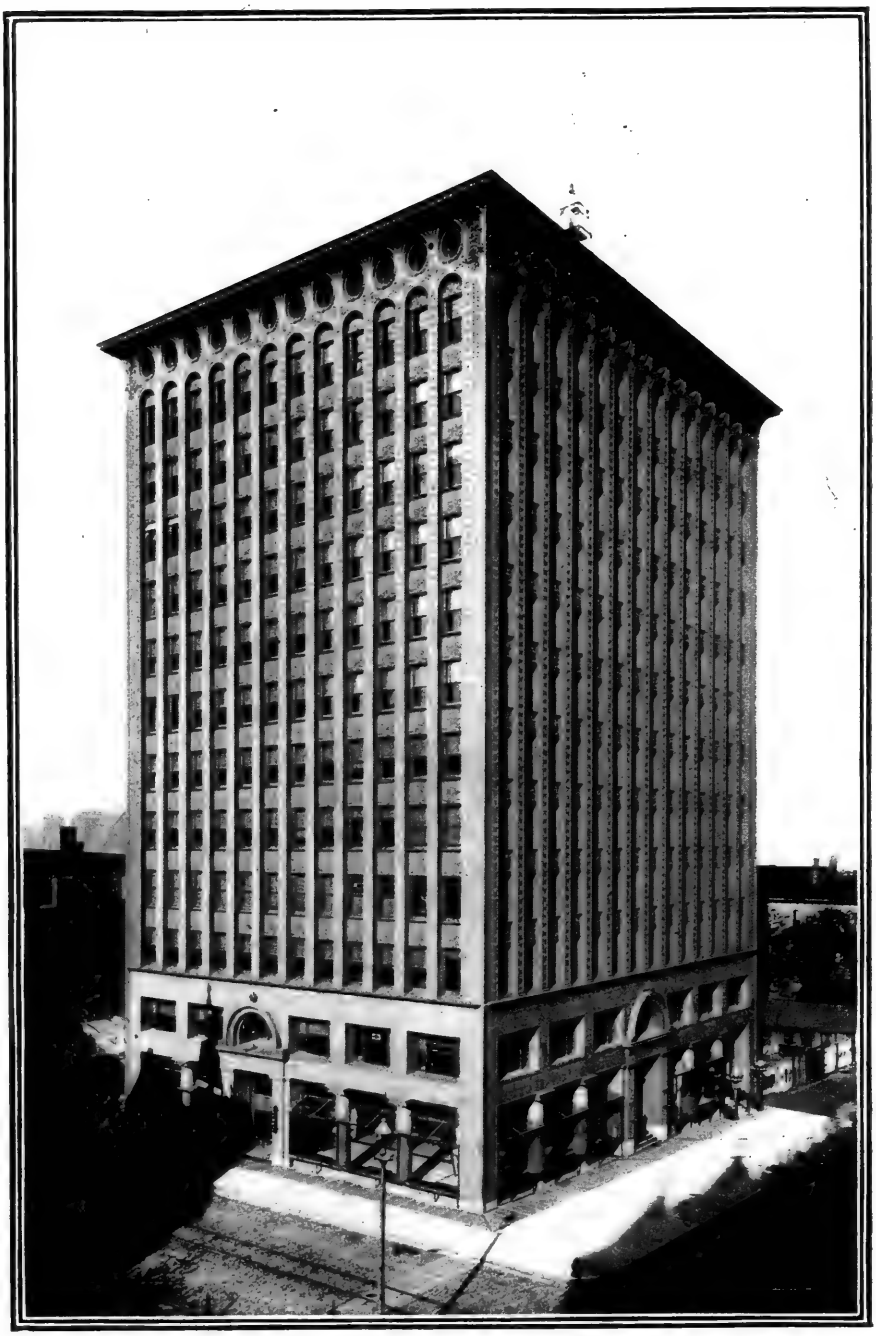
Thus is the thing into which the forces of Art are to breathe the thrill of ideality! A SOUL!

AN ADDRESS BY FRANK LLOYD WRIGHT TO THE CHICAGO ARTS AND CRAFTS SOCIETY, AT HULL-HOUSE, MARCH SIX, AND TO THE WESTERN SOCIETY OF ENGINEERS, MARCH TWENTY, NINETEEN HUNDRED AND ONE



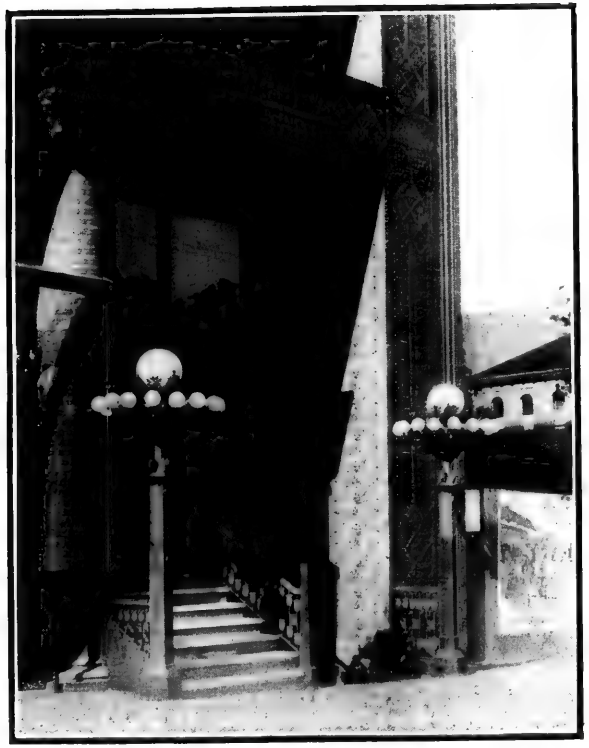
THE GUARANTY BUILDING, BUFFALO, N. Y.

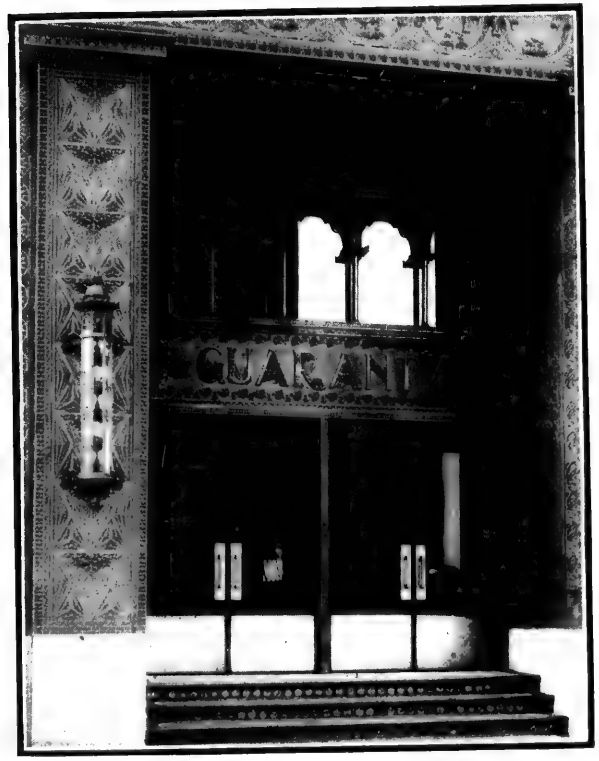
Louis H. Sullivan, Architect



THE GUARANTY BUILDING, BUFFALO, N. Y.

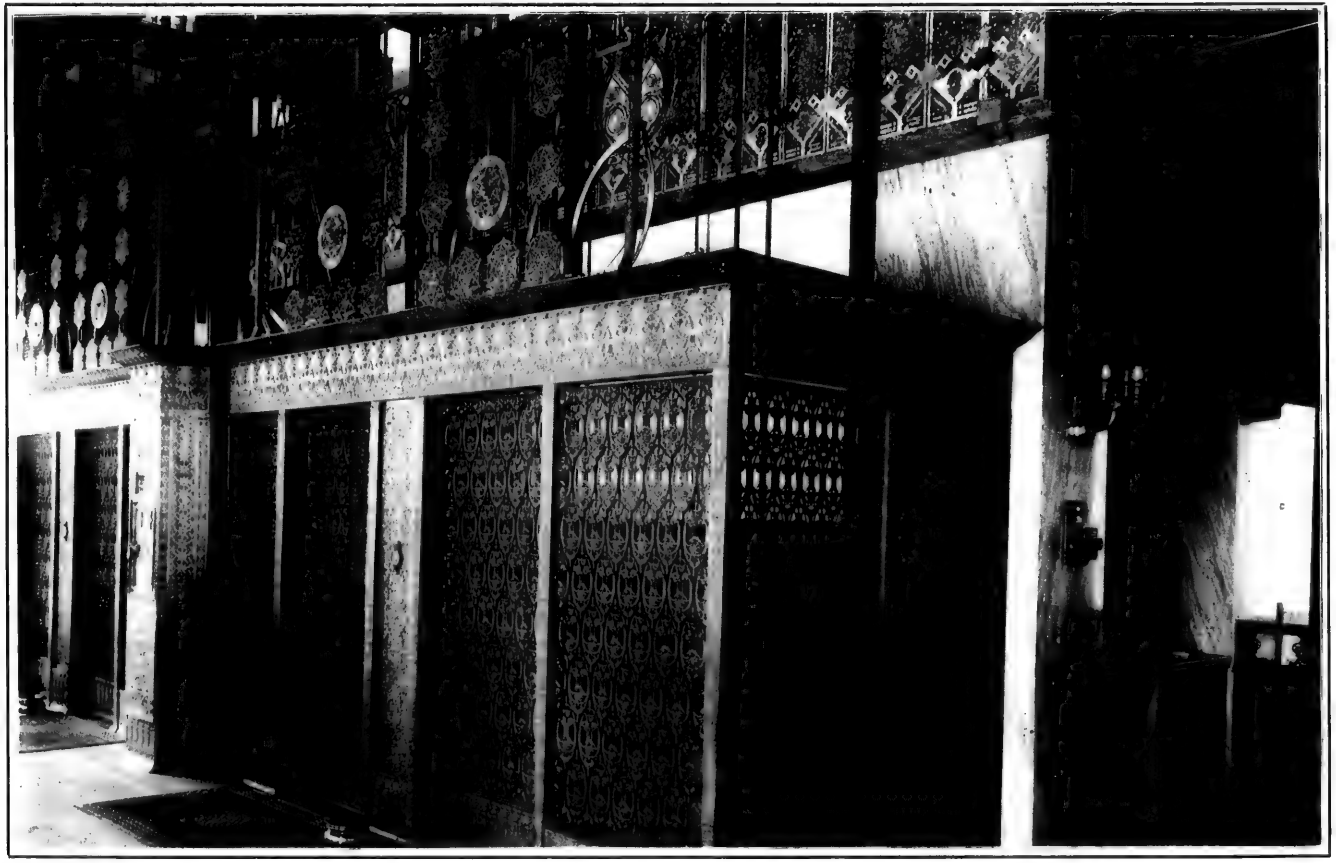
Louis H. Sullivan, Architect





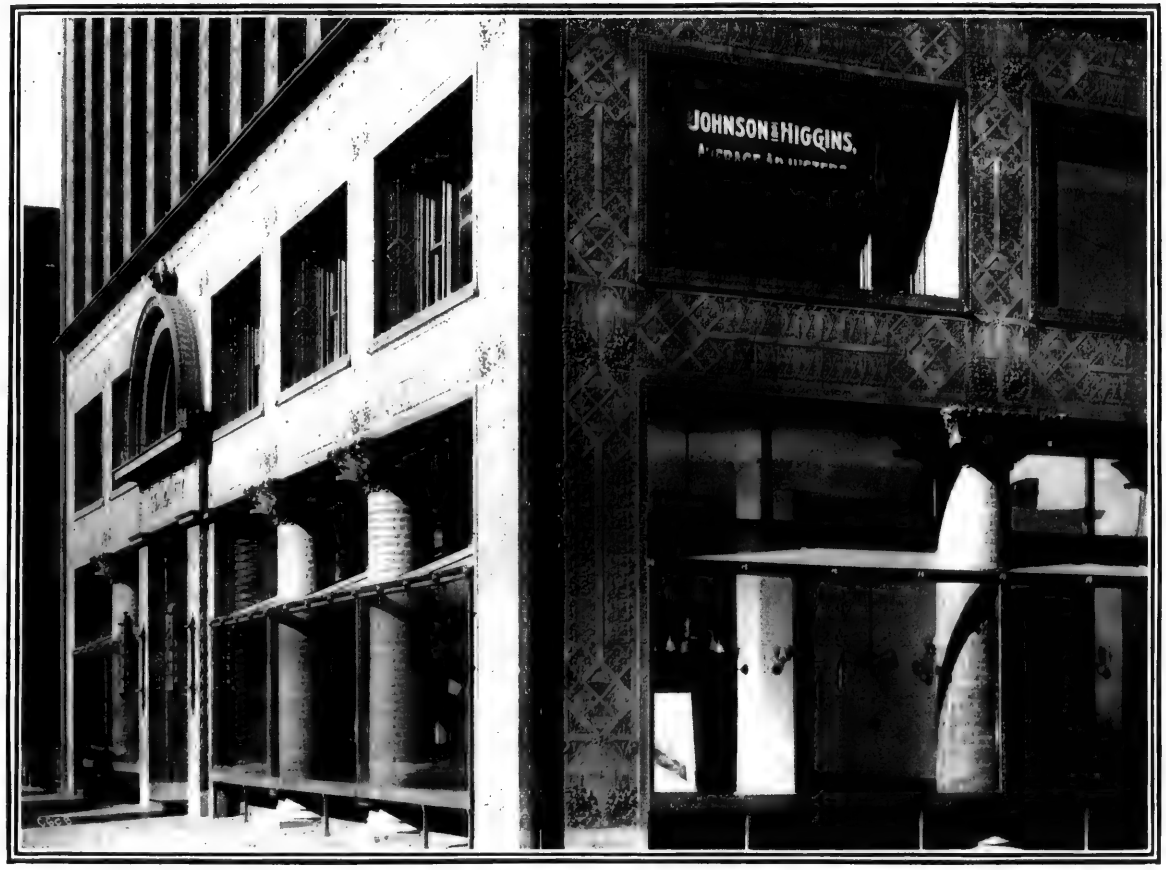
DETAILS FROM THE GUARANTY BUILDING, BUFFALO, N. Y.

Louis H. Sullivan, Architect



THE ELEVATOR GRILLES, THE GUARANTY BUILDING, BUFFALO, N. Y.

Louis H. Sullivan, Architect



A DETAIL OF THE GUARANTY BUILDING, BUFFALO, N. Y.

Louis H. Sullivan, Architect



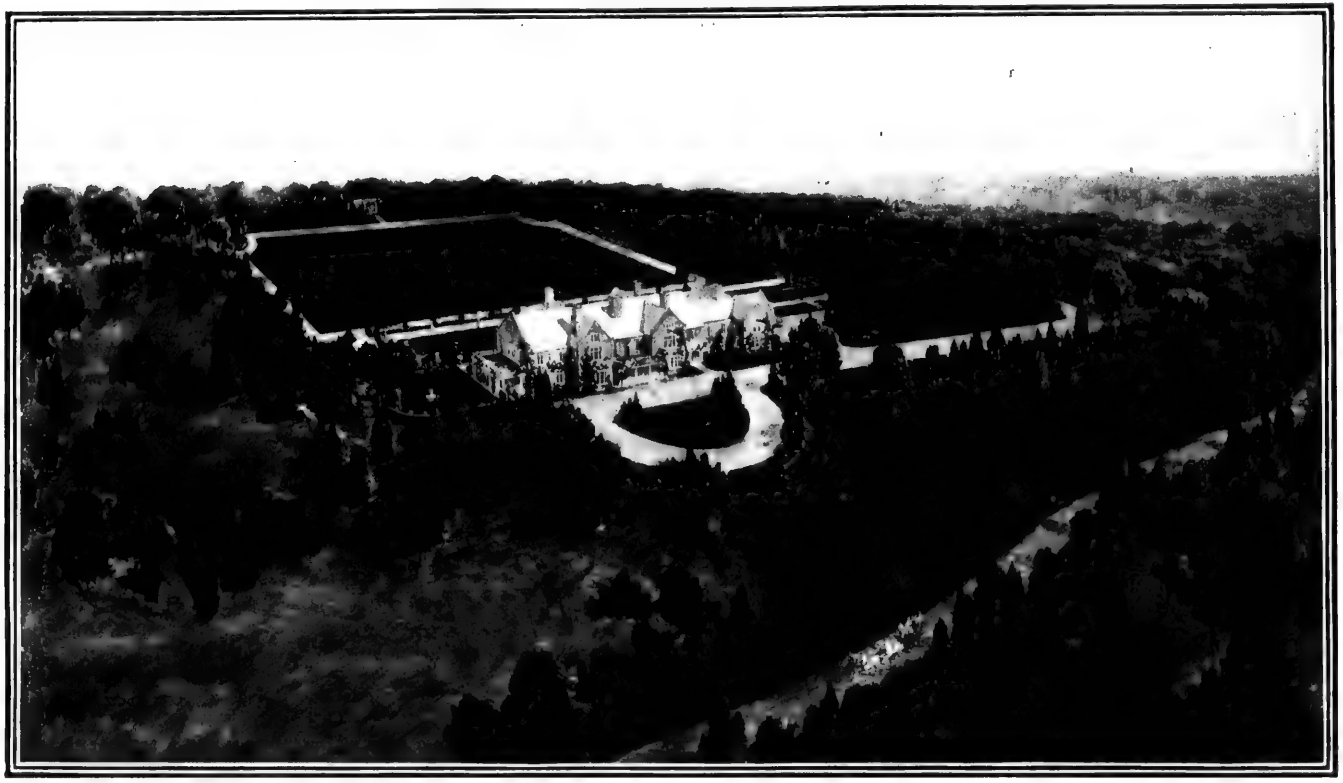
SKETCH OF THE JAPANESE PAVILION, JACKSON PARK, CHICAGO

By Birch Burdette Long



DESIGN FOR A GARDEN FOR THE DUKE ESTATE, SOMERVILLE, N. J.

DRAWN BY M. SEYMOUR BLOODGOOD — BY JAMES GREENLEAF



A COUNTRY PLACE AT FAR HILLS, N. J.

Drawn by M. Seymour Bloodgood — By James Greenleaf



THE RIVER FRONT OF HOUSE FOR MR. EDWARD BRADLEY

ELMER GREY, Architect



THE GARDEN FRONT OF MR. EDWARD BRADLEY'S HOUSE

ELMER GREY, Architect



SKETCH OF INTERIOR OF MR. EDWARD BRADLEY'S HOUSE

ELMER GREY, Architect



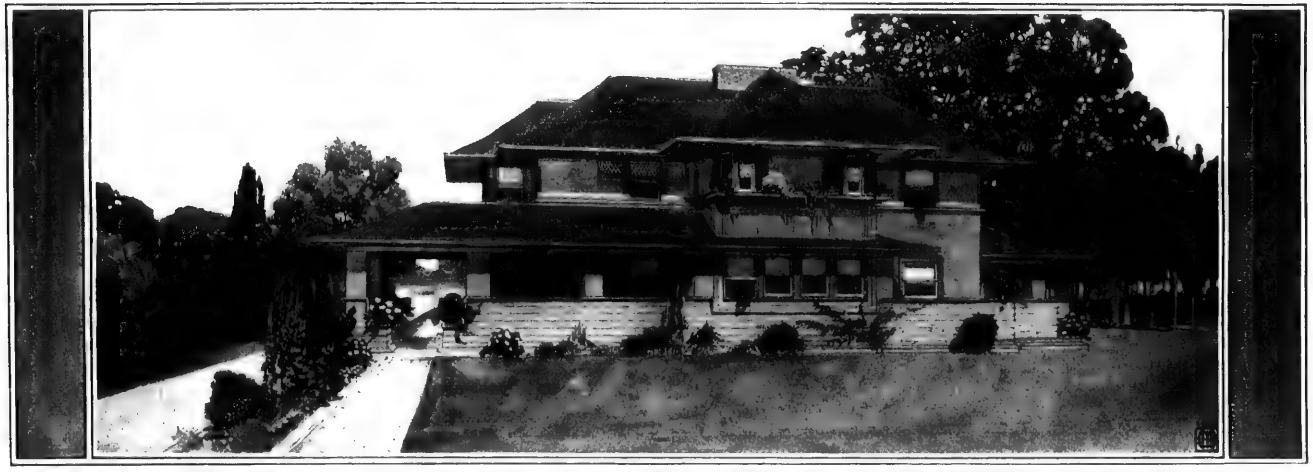
SUMMER HOME FOR MR. FRANCIS BOYD

Elmer Grey, Architect



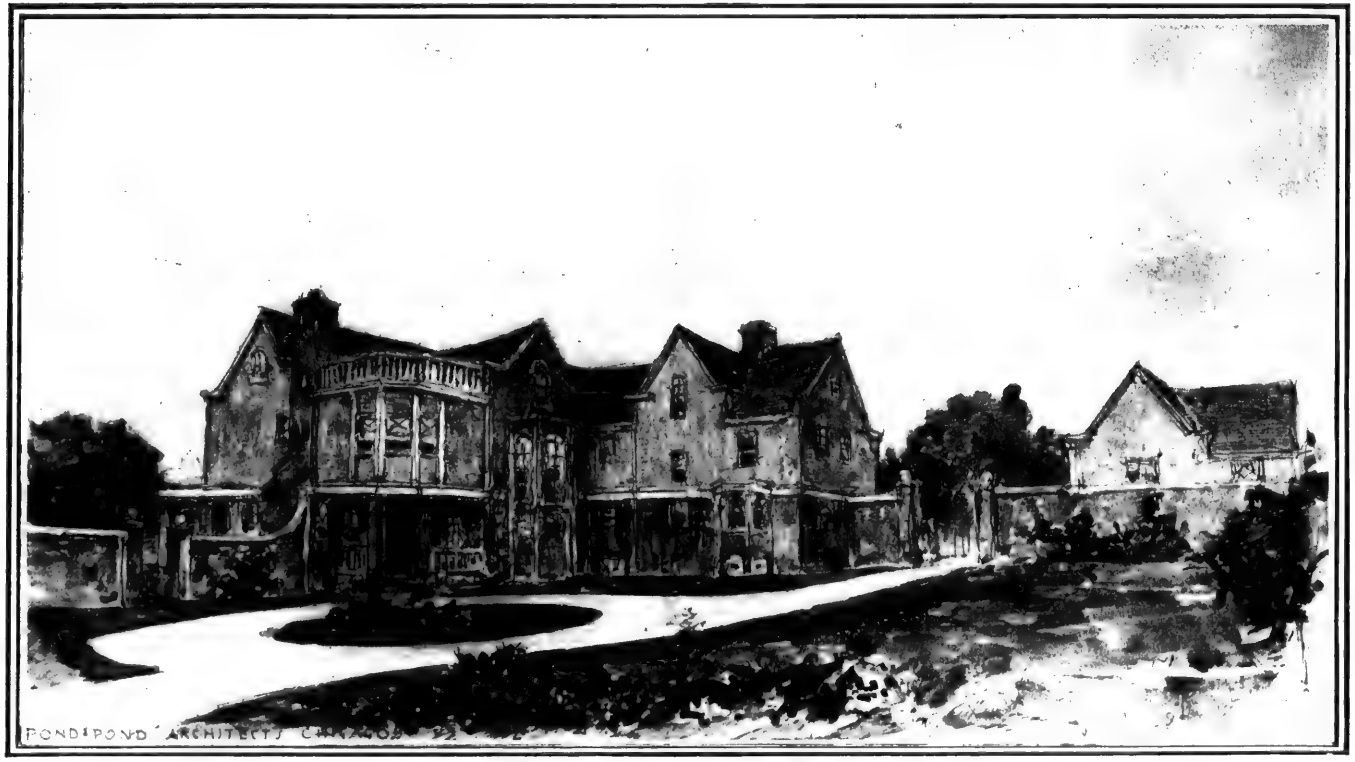
SKETCH FOR A THEATRE FOR MARION, INDIANA

HUGH M. G. GARDEN, Architect



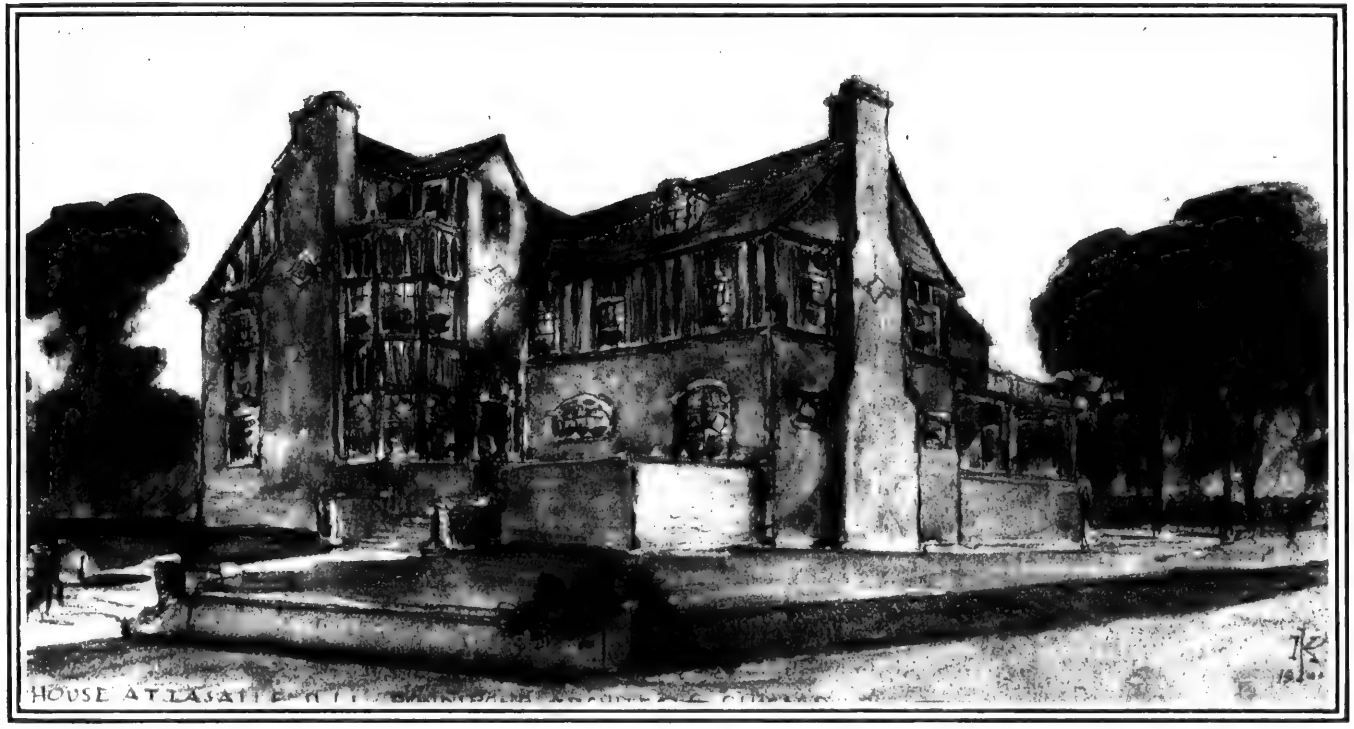
A HOUSE AT HIGHLAND PARK, ILLINOIS

HUGH M. G. GARDEN, Architect



SKETCH FOR A COUNTRY HOUSE

POND & POND, Architects



HOUSE AT LA SALLE, ILLINOIS

POND & POND, Architects



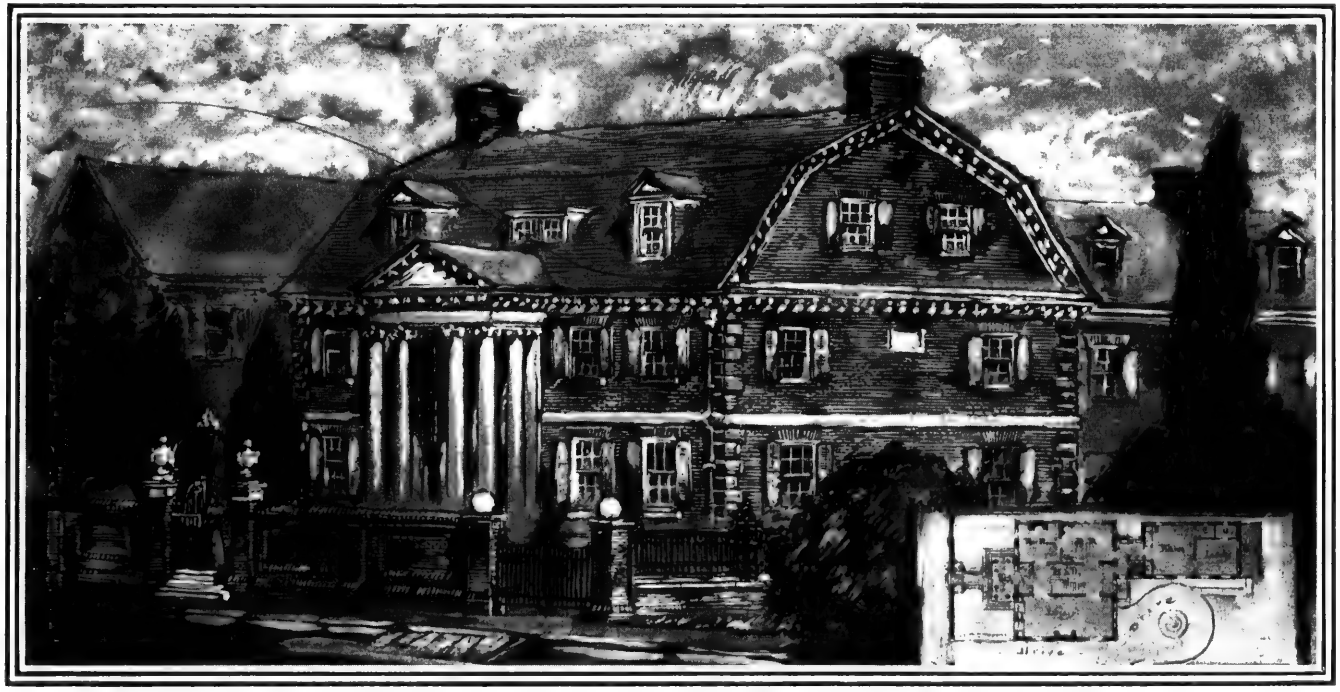
SKETCH FOR A HOUSE AT ROCHESTER, N. Y.

CHARLES S. ELLIS AND HARVEY ELLIS, Architects



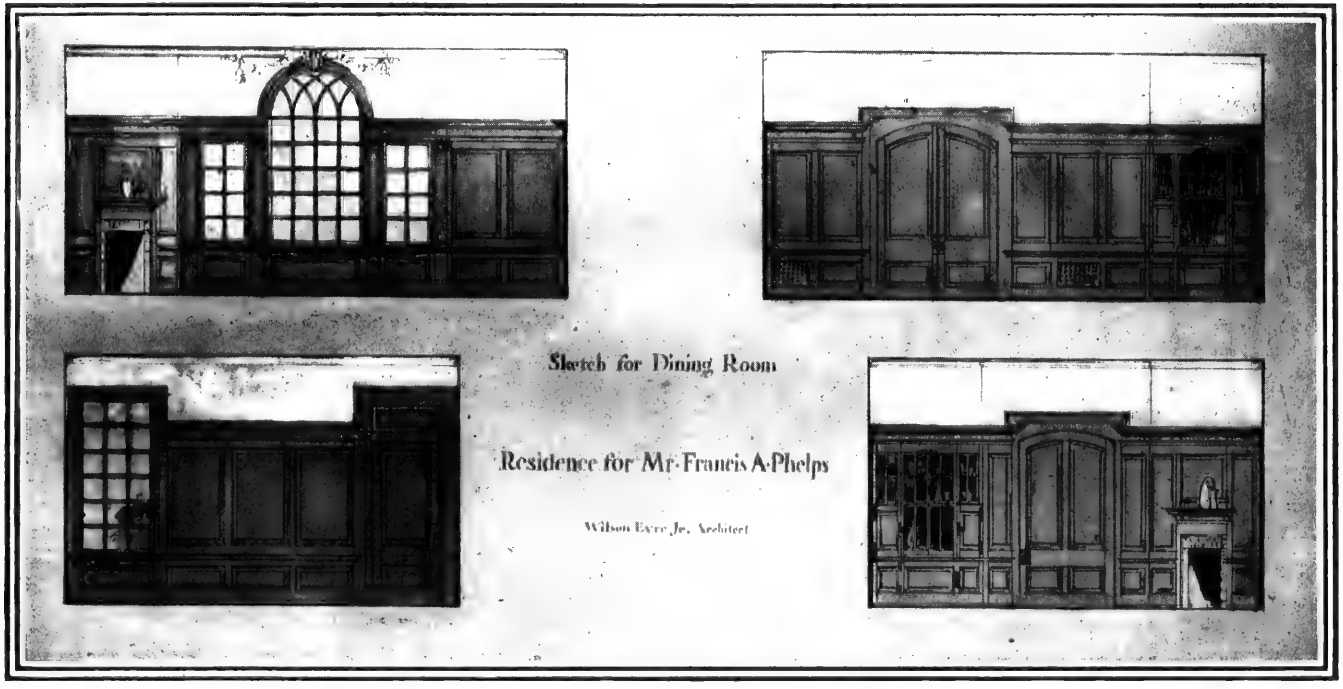
HOUSE FOR MR. PIERRE PURCELL

CHARLES S. ELLIS AND HARVEY ELLIS, Architects



HOUSE FOR MR. FRANCIS A. PHELPS, WILKESBARRE, PA.

WILSON EYRE, Architect



SKETCH FOR DINING-ROOM, HOUSE FOR MR. FRANCIS A. PHELPS, WILKESBARRE, PA.

WILSON EYRE, Architect



PROPOSED COUNTRY HOUSE

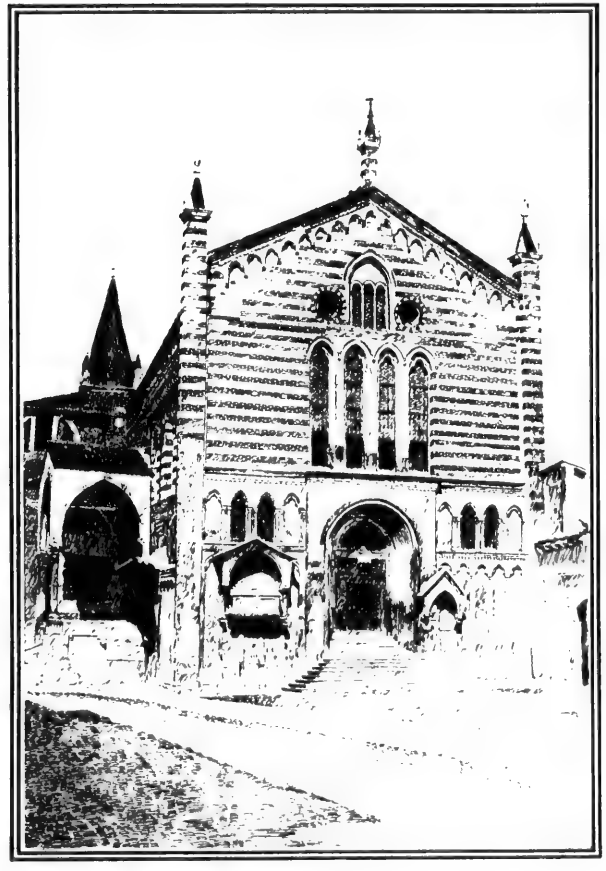
WILSON EYRE, Architect



HOUSE FOR JOHN W. FOSTER, GUTHRIE CENTER, IOWA

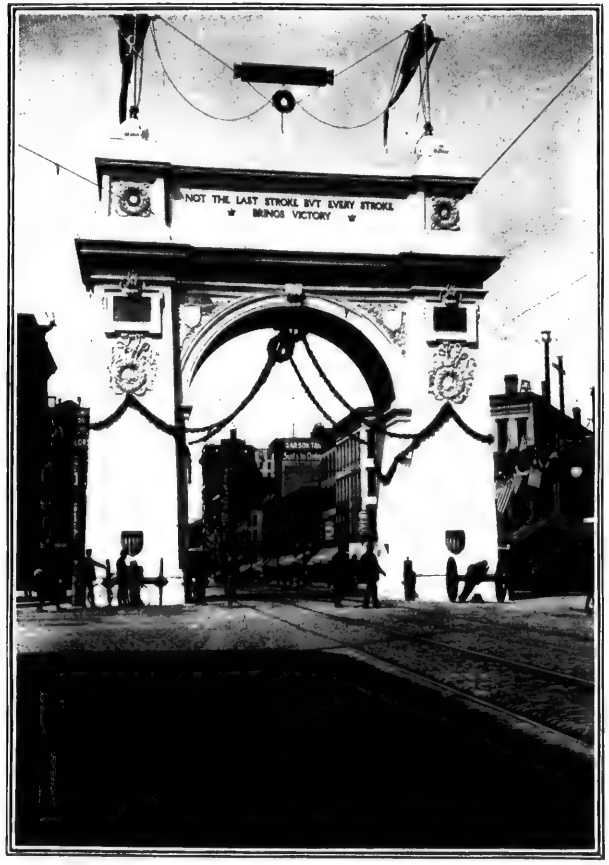
HENRY K. HOLSMAN, Architect





ITALIAN SKETCHES

By Gustavus Trost



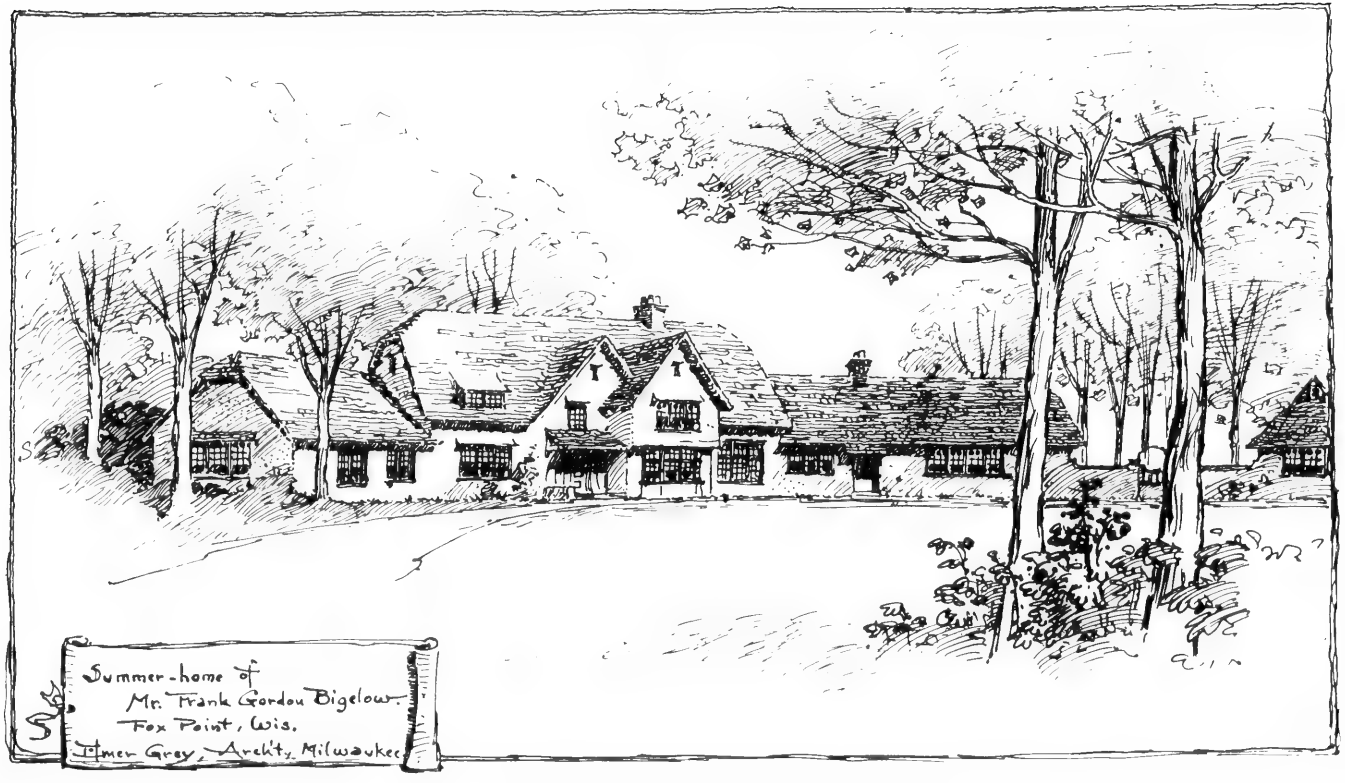
THE OTIS TRIUMPHAL ARCH, ROCHESTER, N. Y.

CLAUDE FAYETTE BRAGDON, Architect



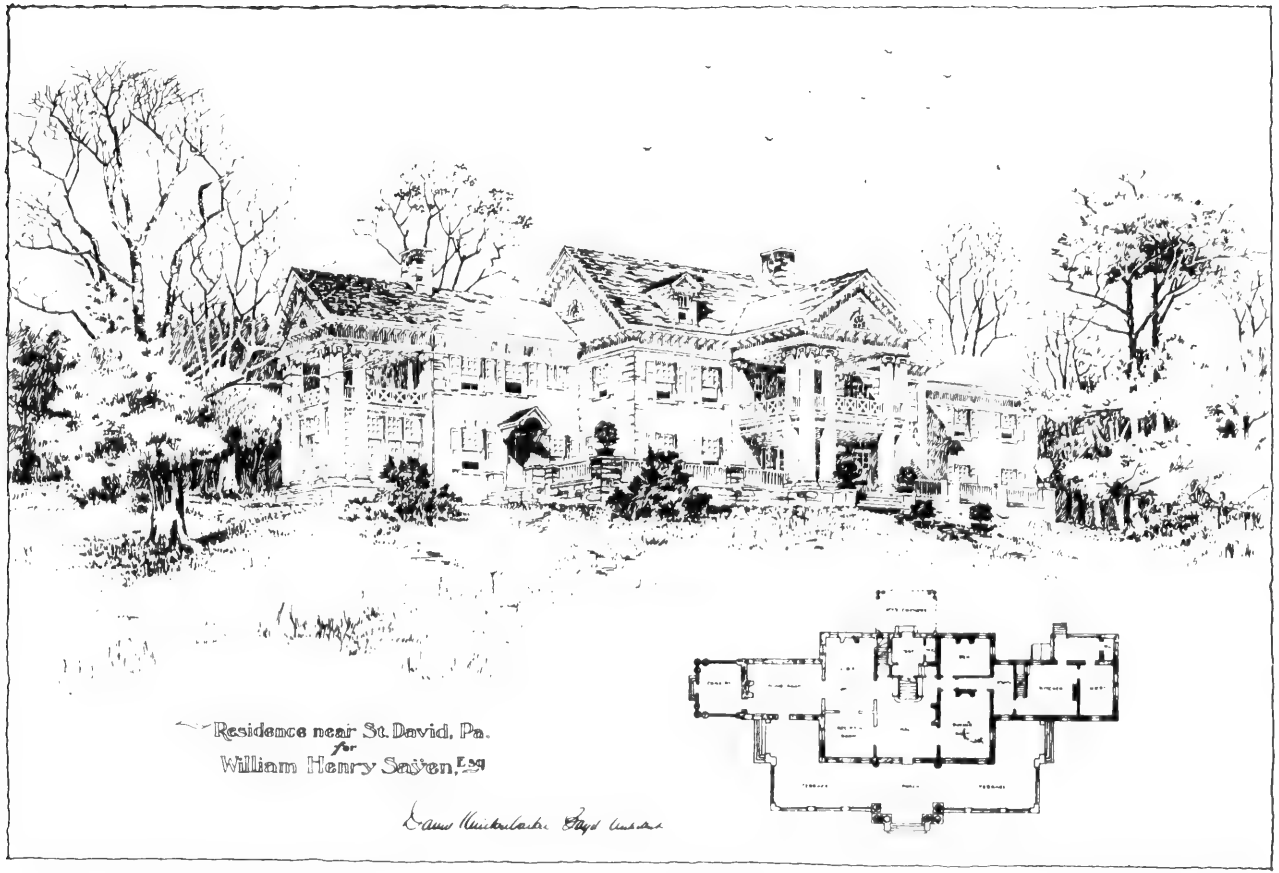
FIREPLACE IN RESIDENCE, SAN FRANCISCO

BLISS & FAVILLE, Architects



HOUSE AT FOX POINT, FOR MR. FRANK GORDON BIGELOW

ELMER GREY, Architect



HOUSE NEAR ST. DAVID, PENNSYLVANIA

David Knickerbocker Boyd, Architect



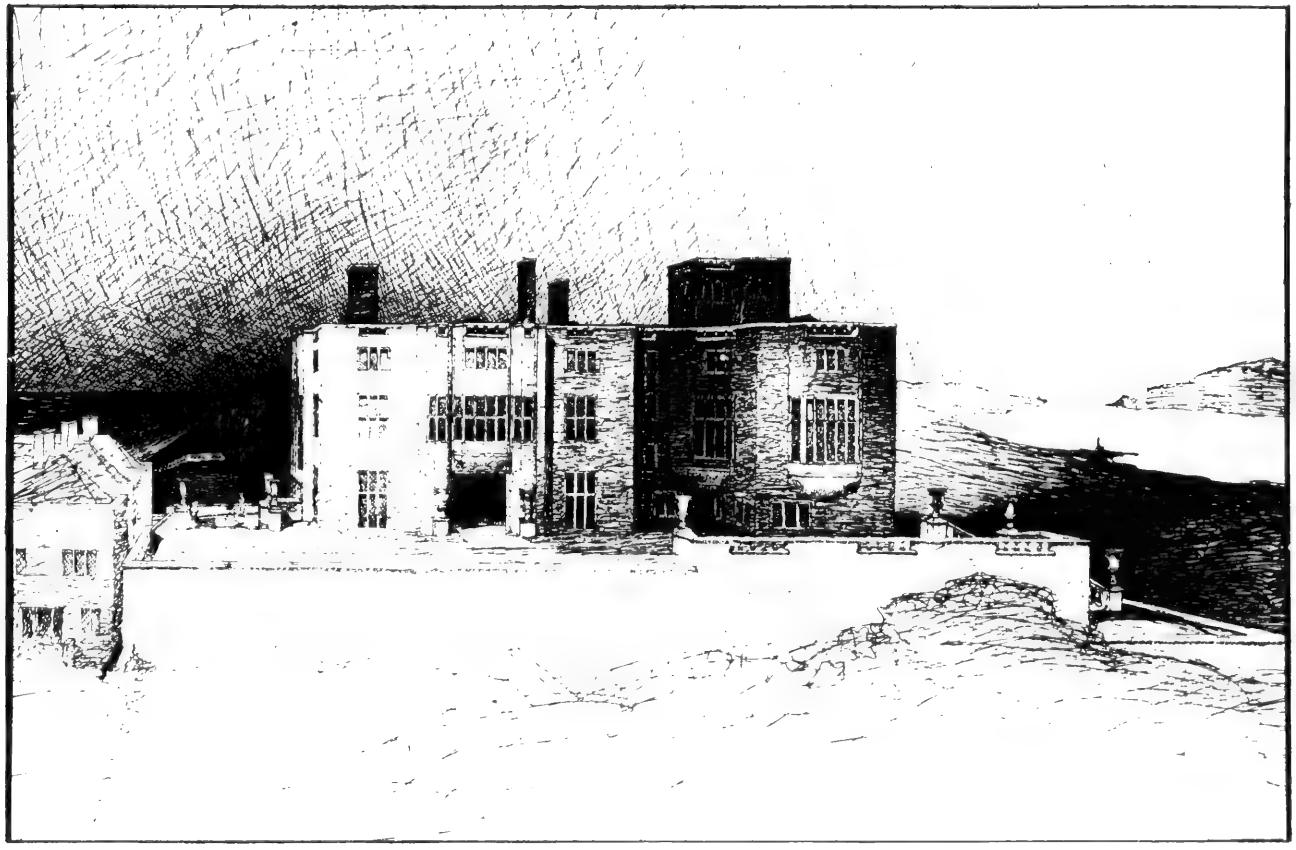
A FARM-HOUSE AT OGEMA, WISCONSIN, FOR MR. C. W. KRUEGER

R. C. Spencer, Jr., Architect



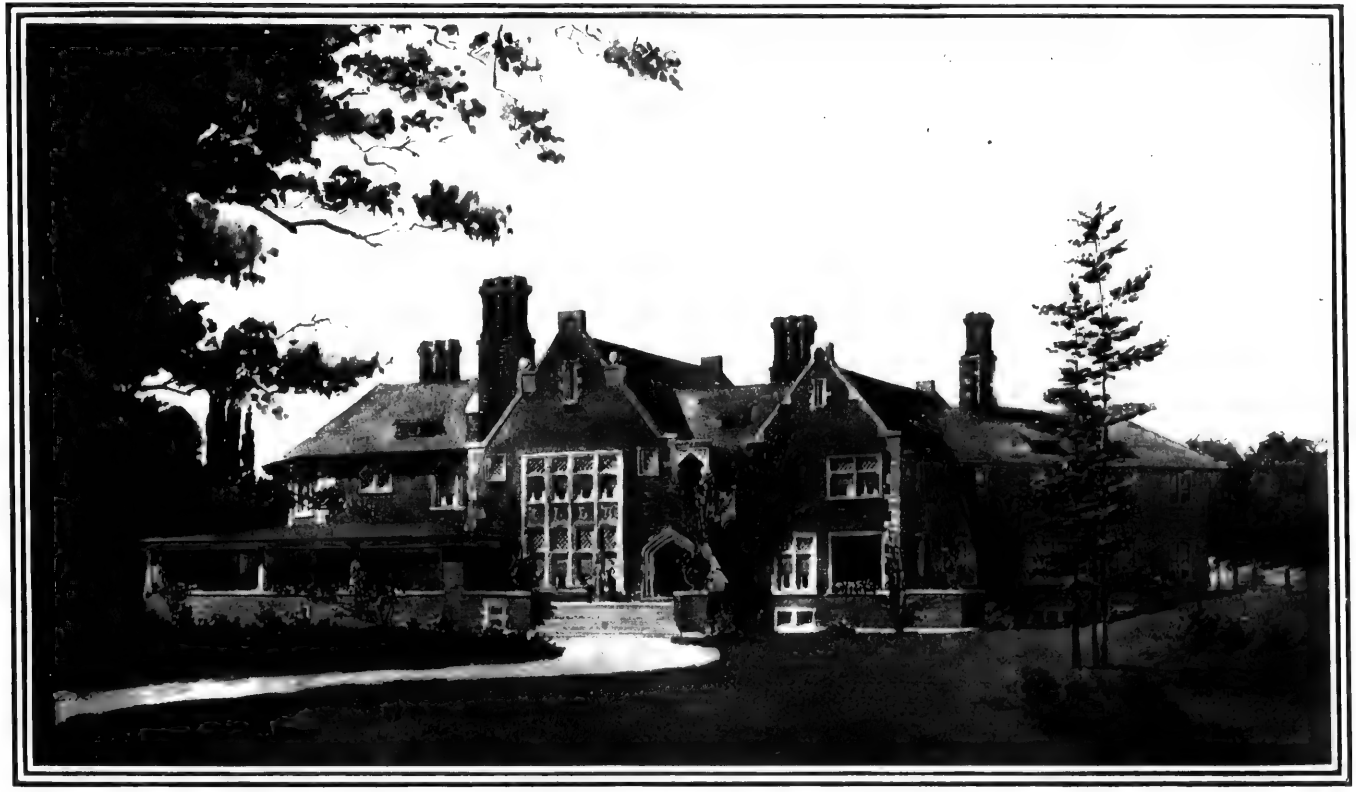
A WISCONSIN FARM-HOUSE

R. C. Spencer, Jr., Architect



SKETCH FOR HOUSE IN SAN FRANCISCO

COXHEAD & COXHEAD, Architects



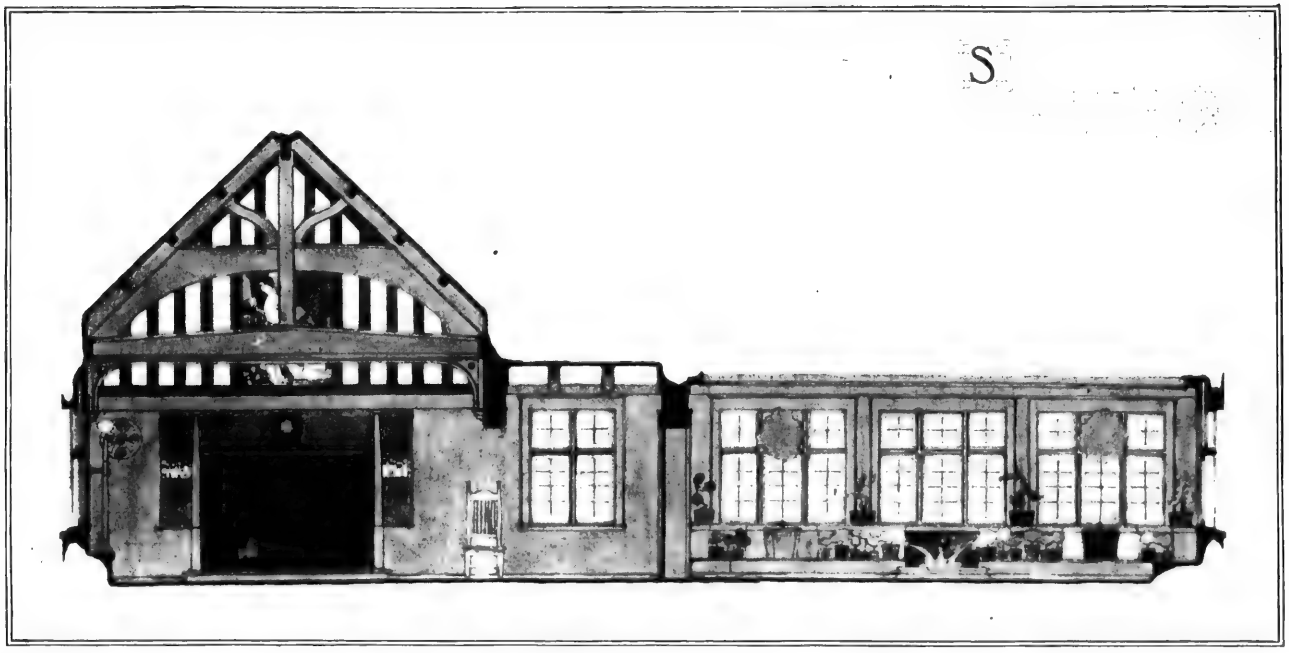
SKETCH FOR HOUSE AT SOUTH ORANGE, N. J.

GEORGE W. MAHER, Architect



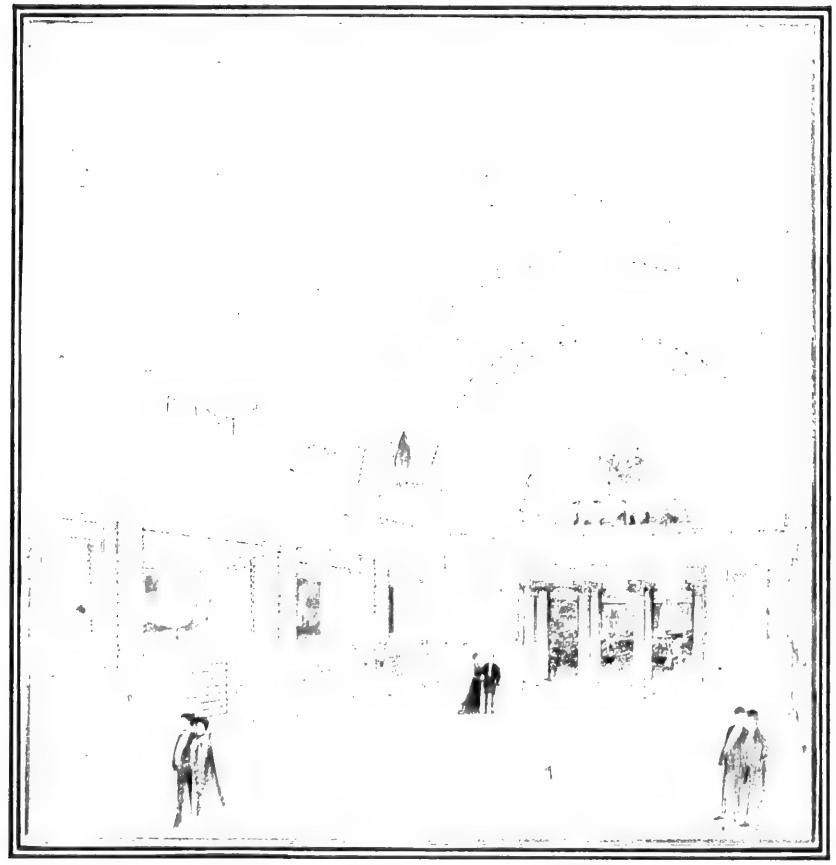
SEMI-DETACHED HOUSES FOR MR. HOWARD MORRIS

ELMER GREY, Architect



SECTION OF LIBRARY AND CONSERVATORY FOR MR. JOSEPH T. CUNNINGHAM

CHARLES S. ELLIS AND HARVEY ELLIS, Architects

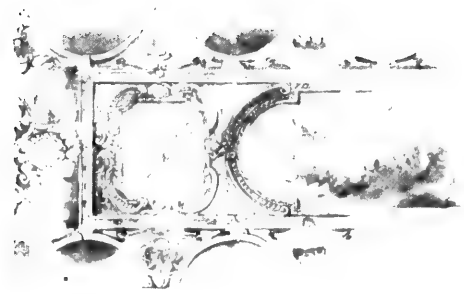


THE BALL-ROOM

Competitive Design for the First Traveling Scholarship of the Chicago Architectural Club

By Nelson Max Dunning

Subject — "A United States Embassy in a European Capital"



CEILING

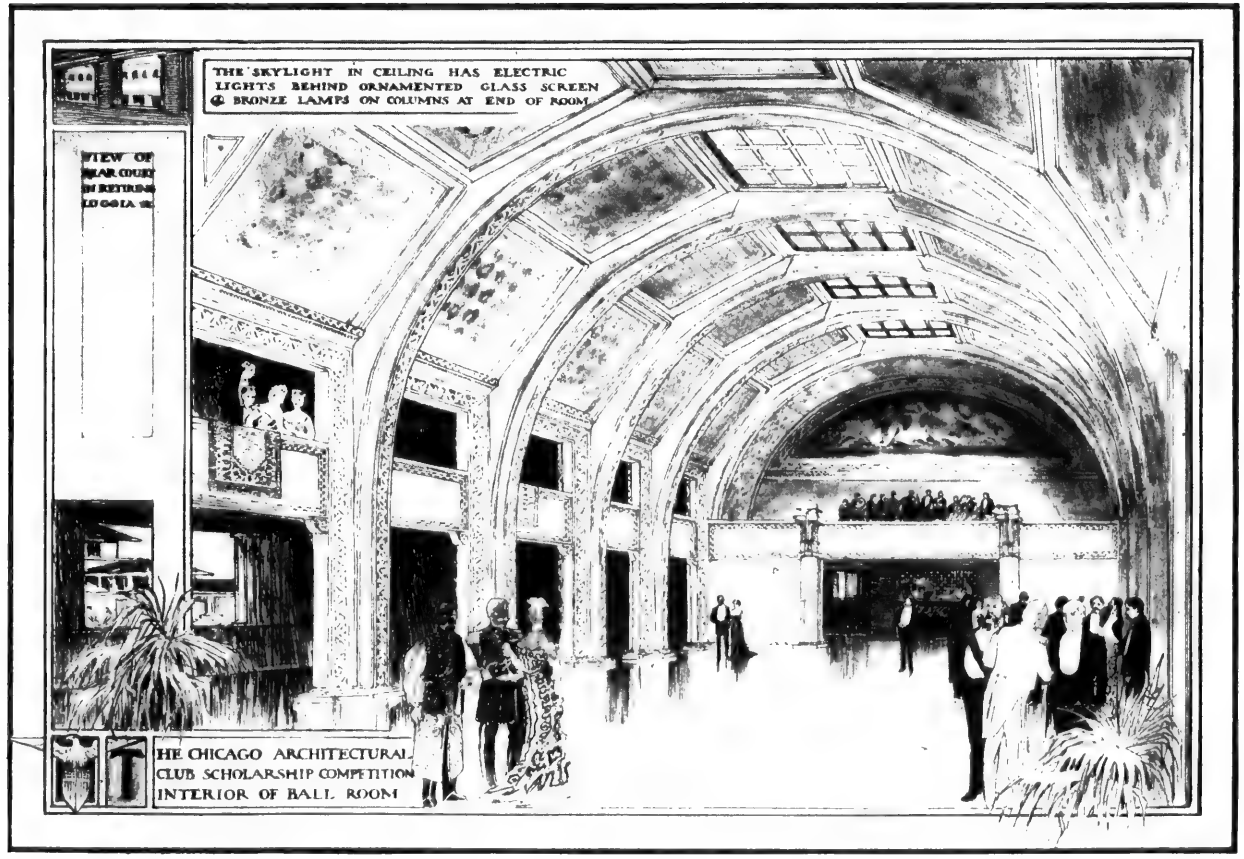


THE BALL ROOM

Competitive Design for the First Traveling Scholarship of the Chicago Architectural Club

By THOMAS EDDY TALLMAGE

SUBJECT — "A United States Embassy in a European Capital"

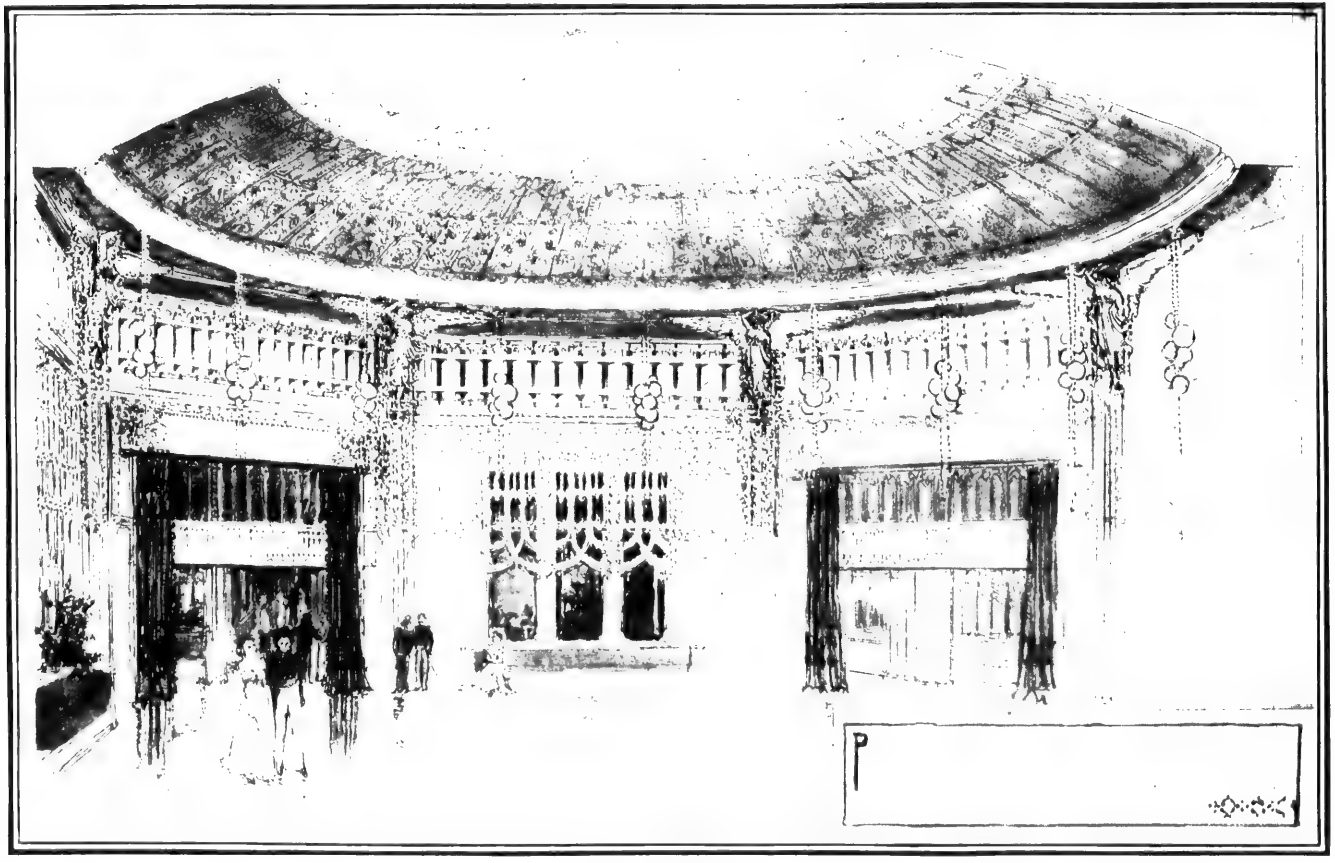


THE BALL-ROOM

Competitive Design for the First Traveling Scholarship of the Chicago Architectural Club

By JOHN H. PHILLIPS

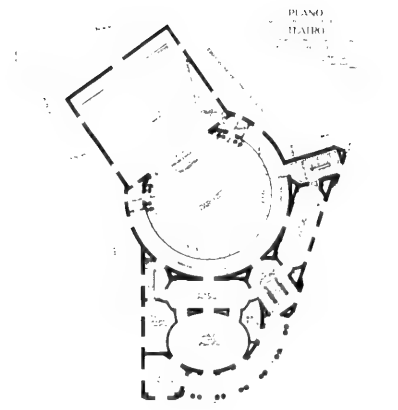
SUBJECT: "A United States Embassy in a European Capital."



THE BALL ROOM

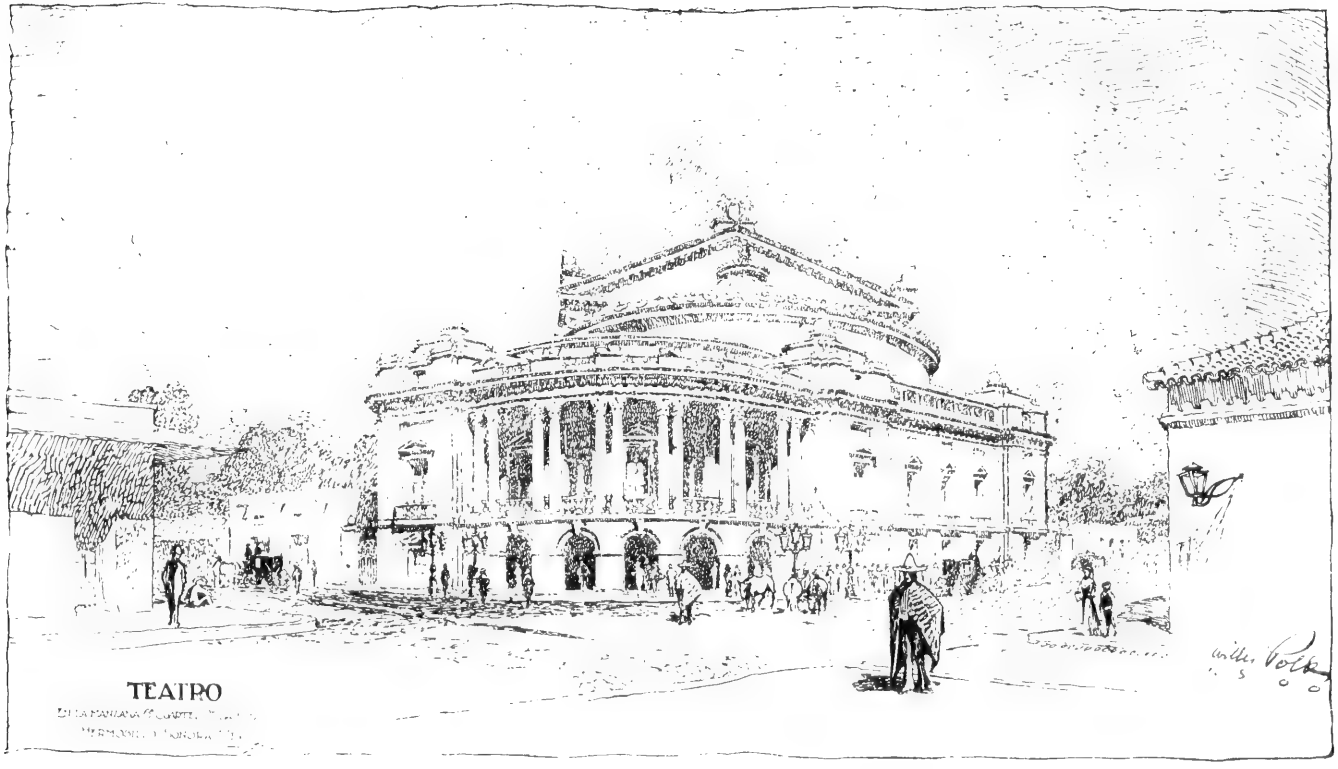
Competitive Design for the First Traveling Scholarship of the Chicago Architectural Club

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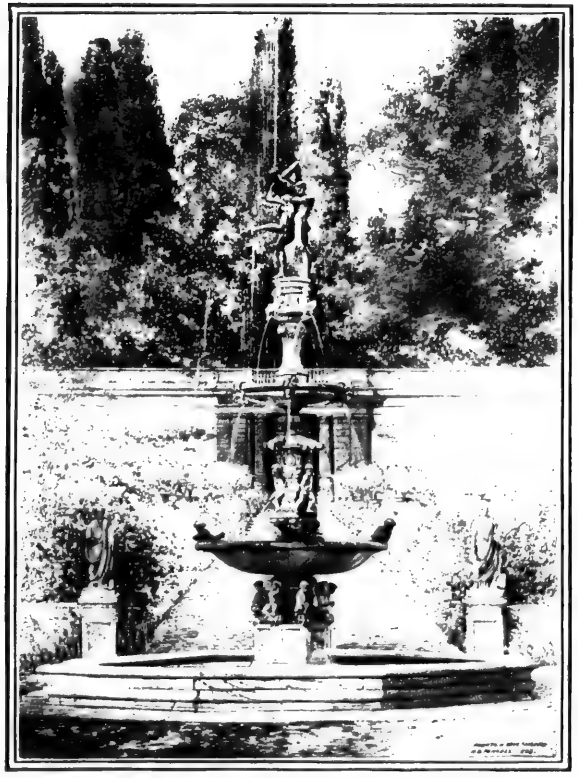


PLAN OF A THEATRE AT HERMOSILLO, SONORA, MEXICO

Willis Polk, Architect



SKETCH FOR A THEATRE AT HERMOSILLO, SONORA, MEXICO

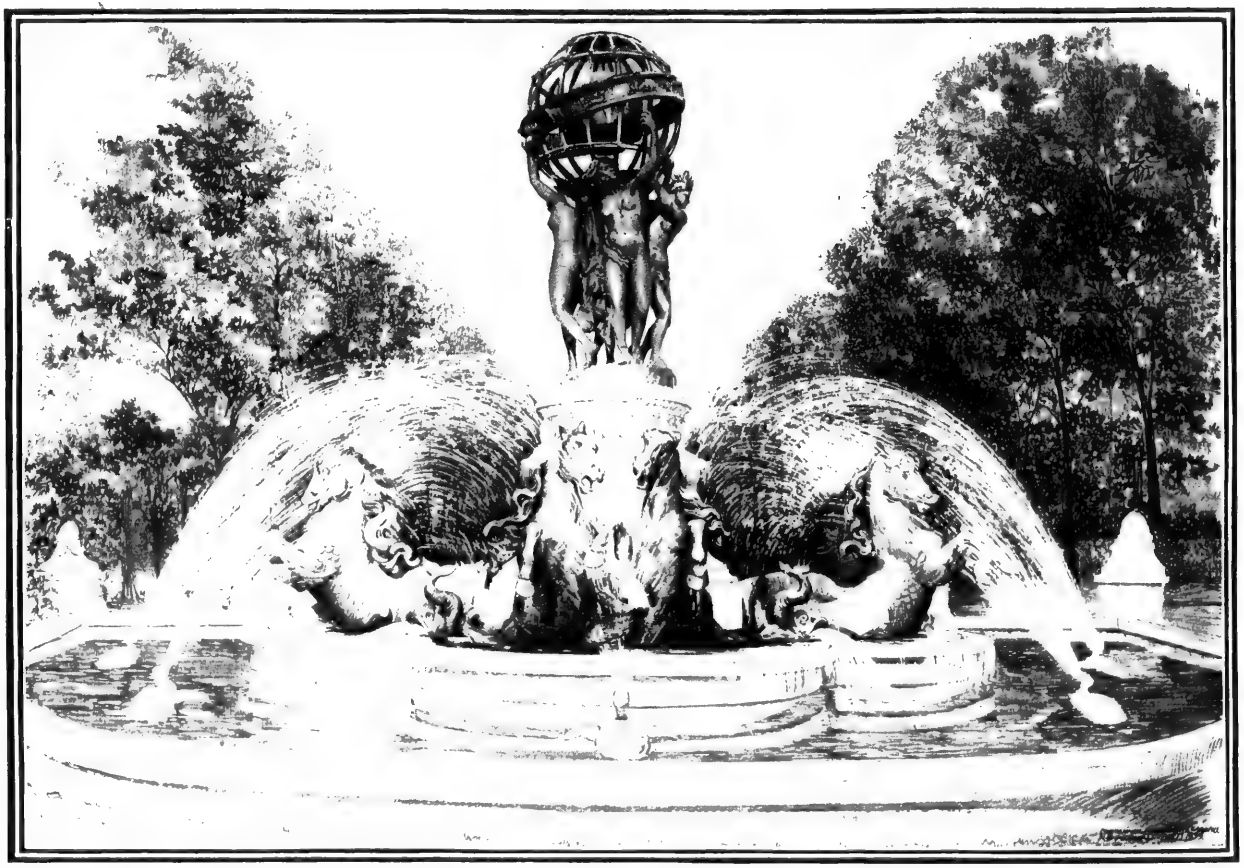


A FOUNTAIN NEAR FLORENCE



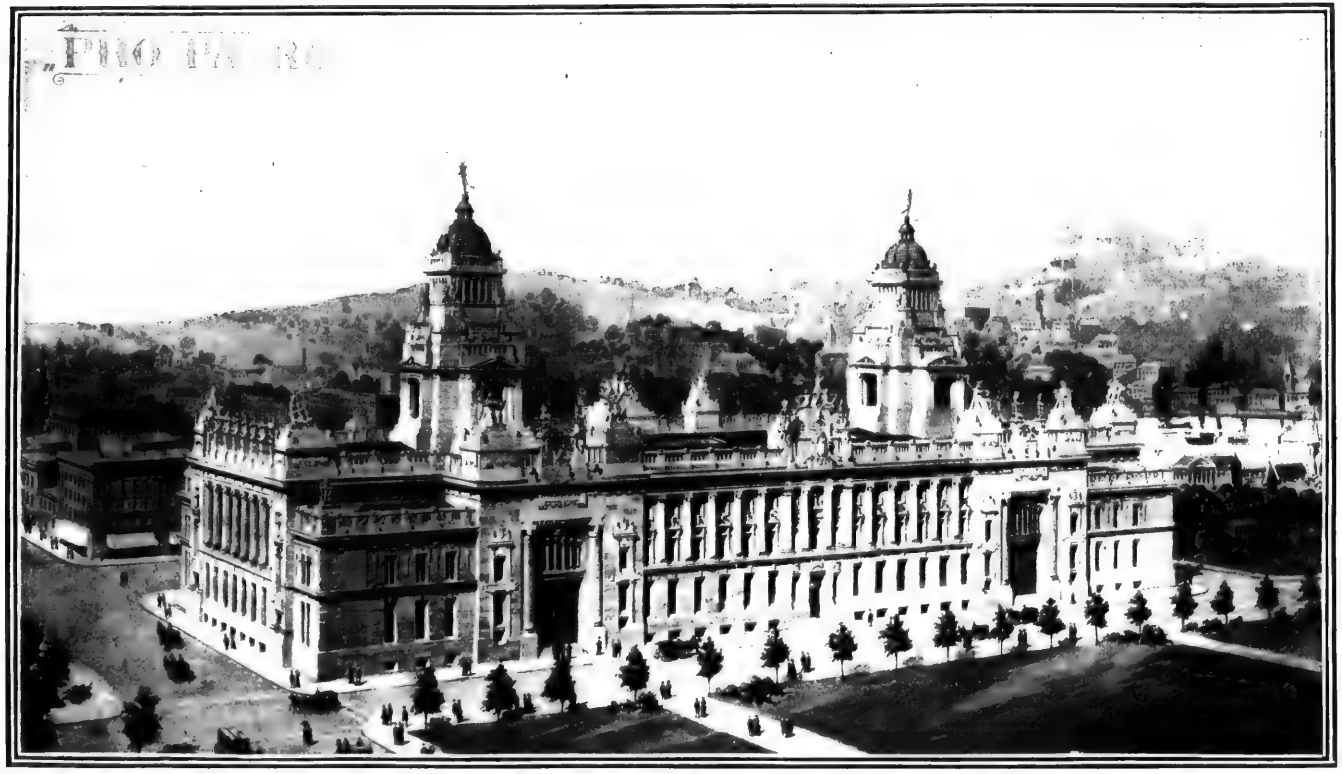
A FOUNTAIN IN FLORENCE

SKETCHES BY H. B. PENNELL



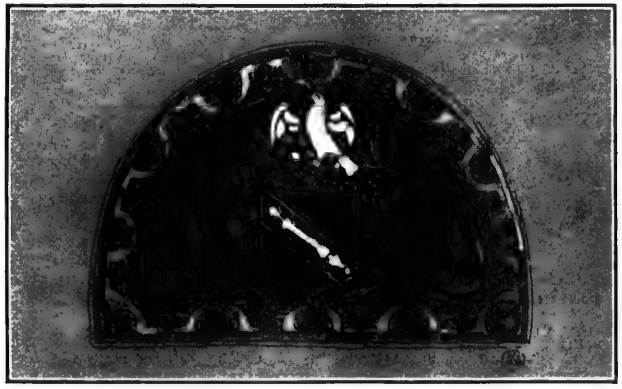
A FOUNTAIN IN THE GARDEN OF THE TUILERIES, PARIS

Sketch by H. B. Pennell

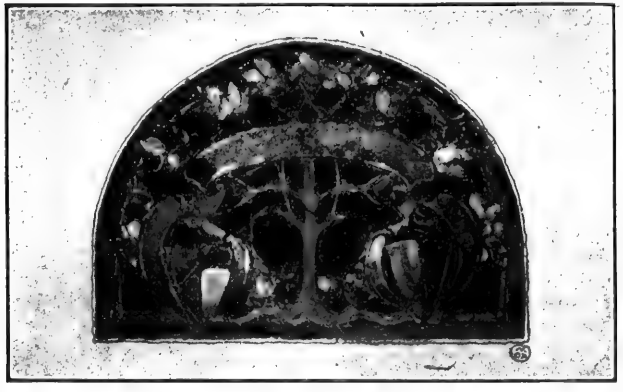


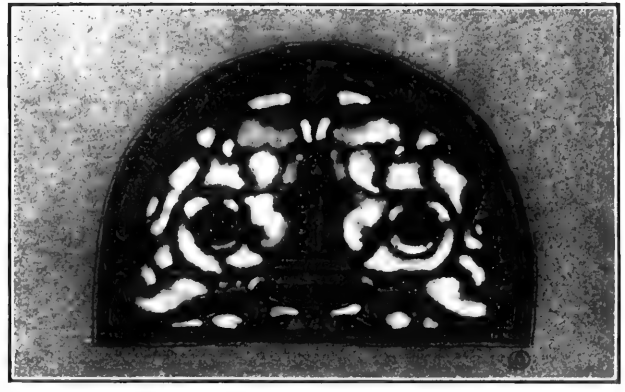
COMPETITIVE DESIGN FOR A BOARD OF TRADE AND STOCK EXCHANGE AT BUDA-PESTH

ARTHUR HERCZ, Architect



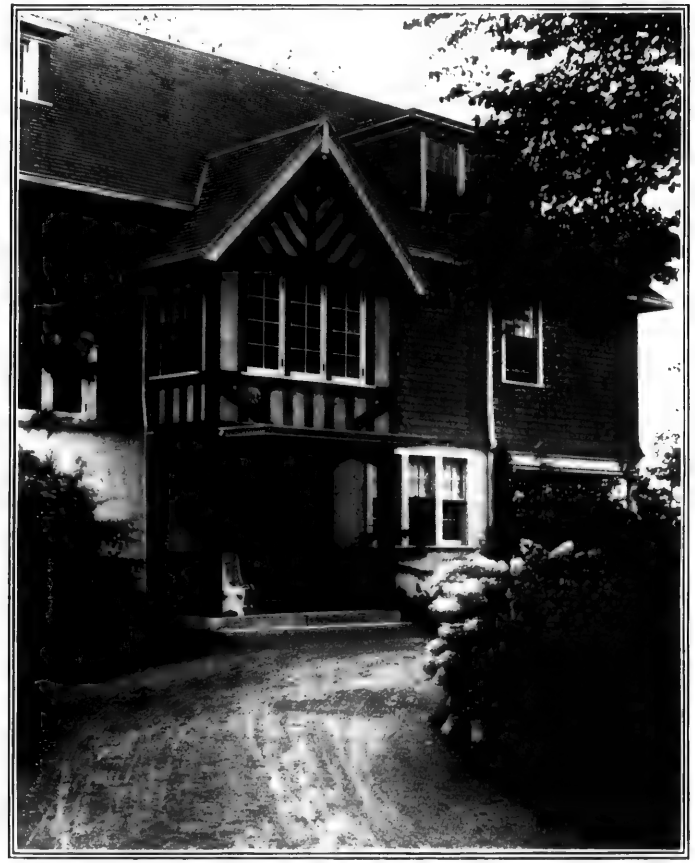






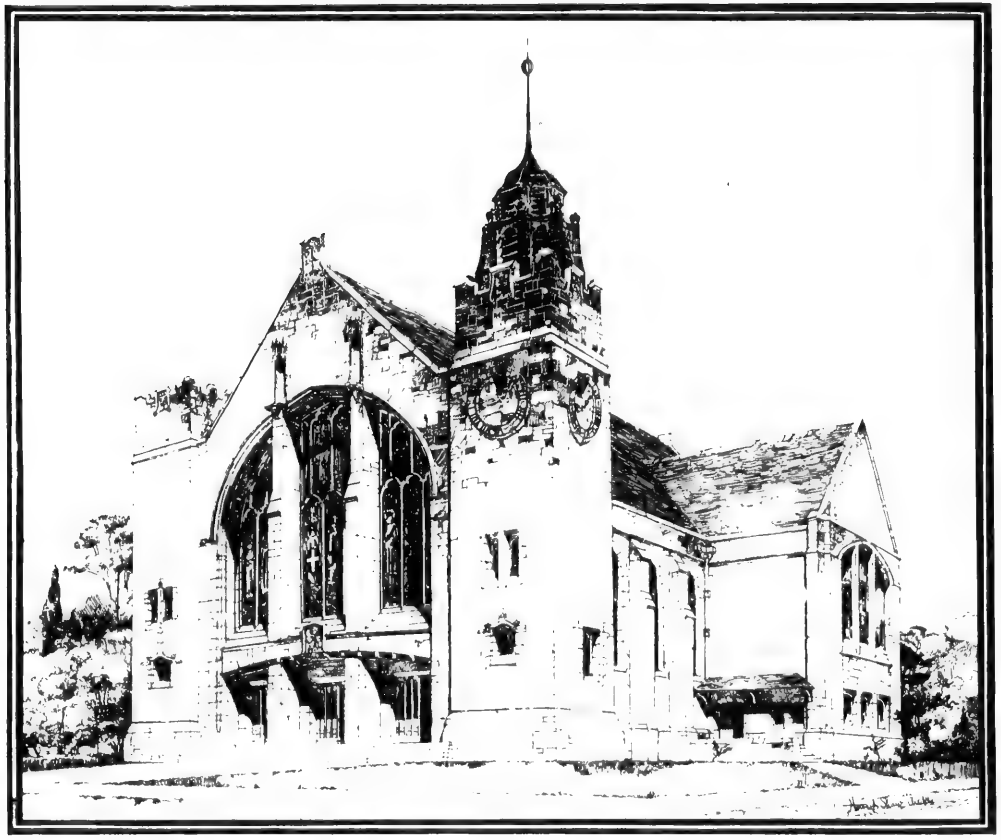
GLASS DESIGNS

By Nicola D'Ascenzo



THE ENTRANCE. HOUSE AT OCONOMOWOC, WIS.

HOWARD SHAW, Architect



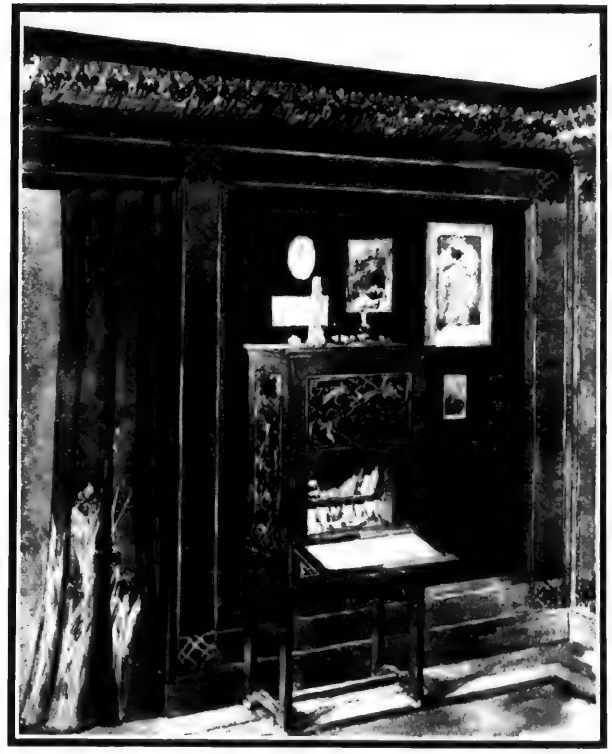
PROPOSED COLLEGE CHAPEL

HOWARD SHAW, Architect



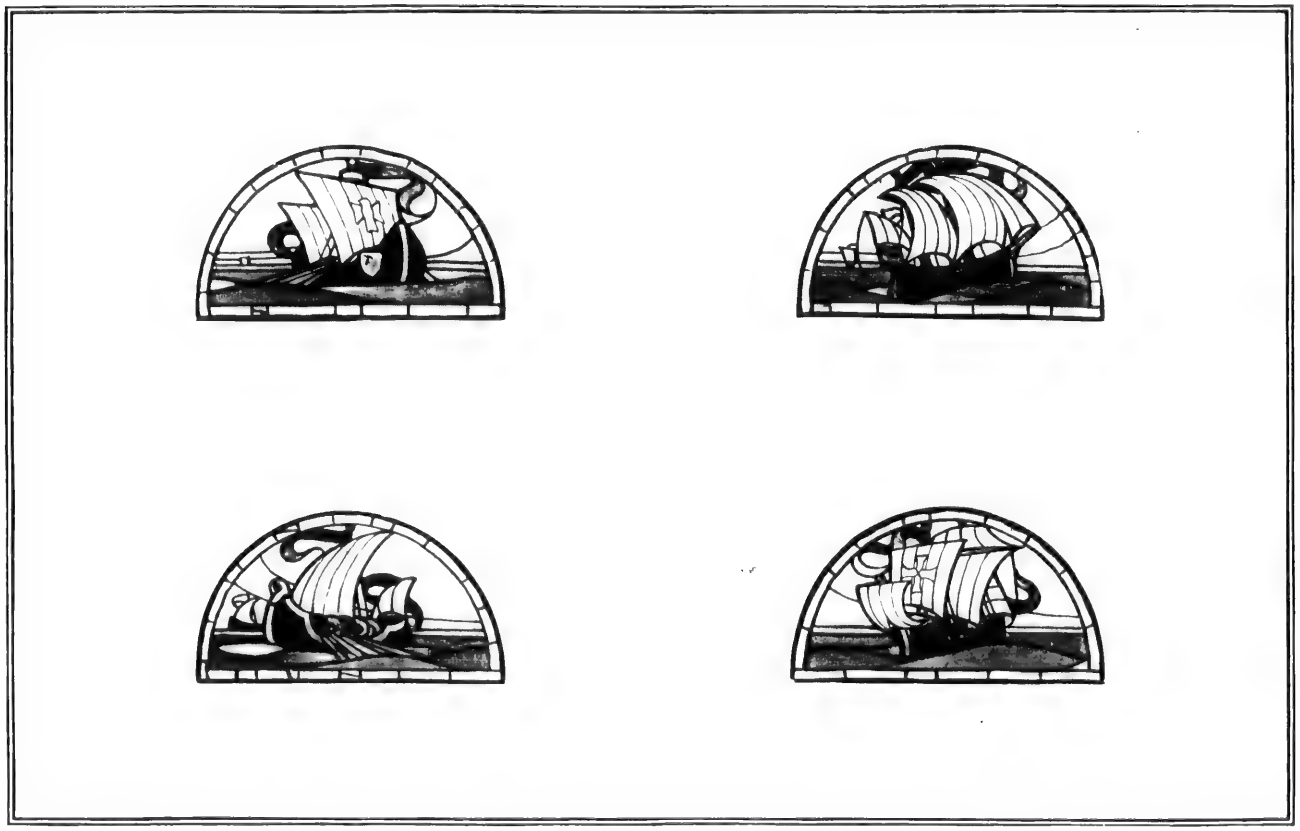
A POSTER DESIGN

By Claude Fayette Bragdon



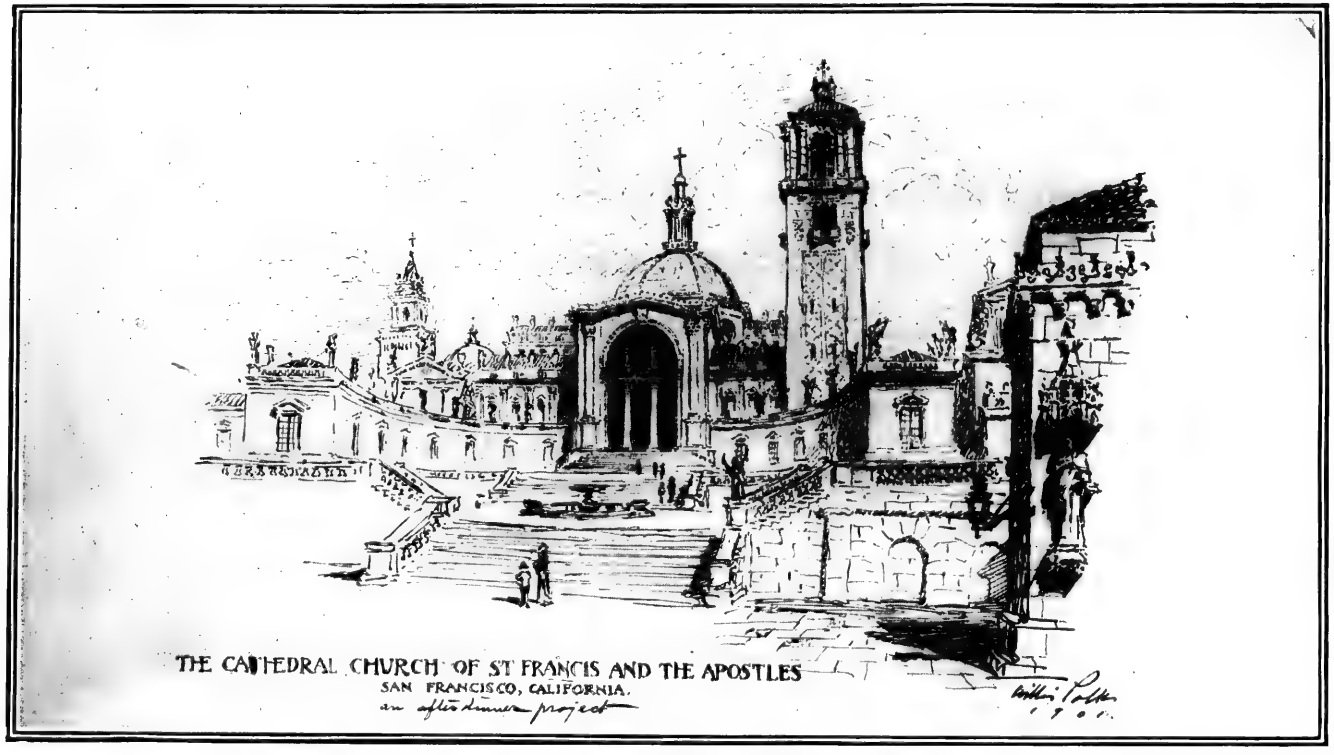
SCHEME FOR DECORATION

By Frank L. Linden



SKETCHES FOR STAINED-GLASS WINDOWS IN MR. JAMES S. WATSON'S YACHT "GENESEE"

By Claude Fayette Bragdon



THE CATHEDRAL CHURCH OF ST. FRANCIS AND THE APOSTLES, SAN FRANCISCO

WILLIS POLK, Architect



PANEL FROM A DECORATION FOR A BILLIARD-ROOM IN ROCHESTER, N. Y.

By Harvey Ellis



CENTRAL PANEL OF A DECORATION FOR A BILLIARD-ROOM IN ROCHESTER, N. Y.

By Harvey Ellis



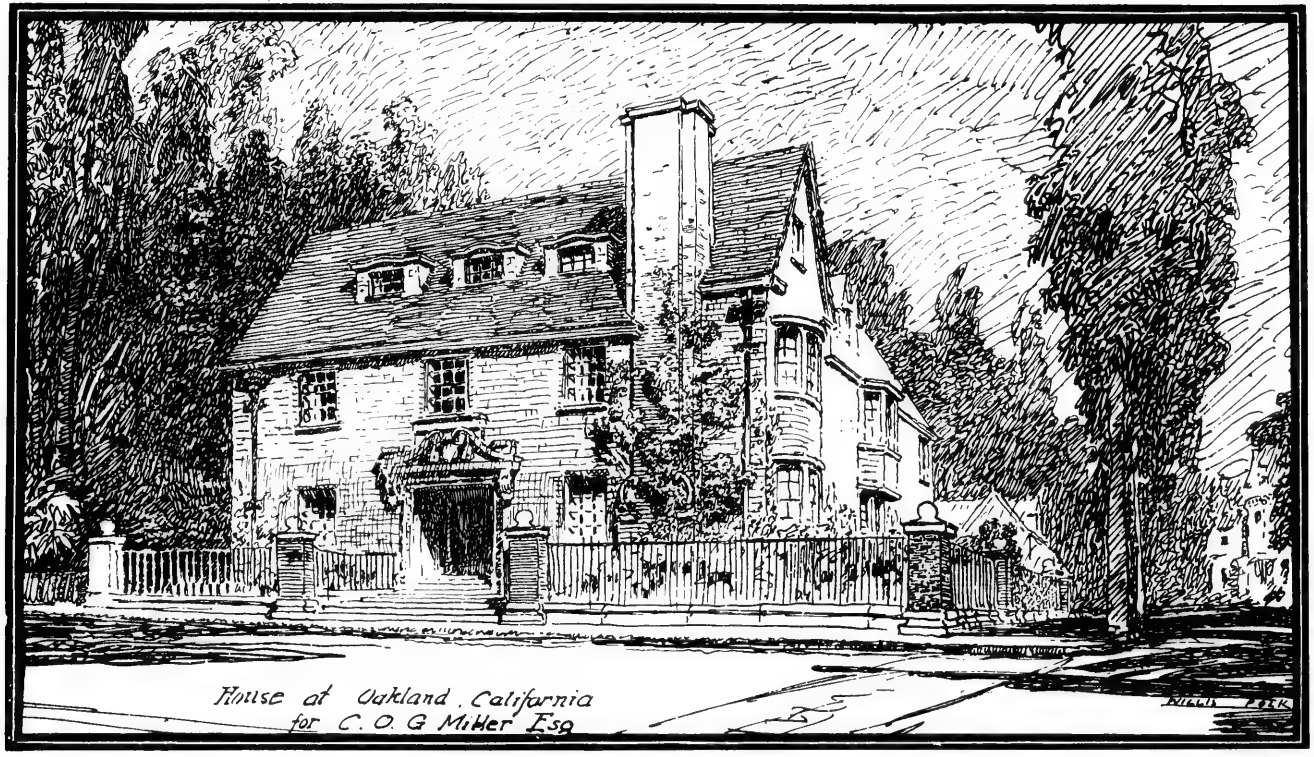
CENTRAL PANEL OF A DECORATION FOR A BILLIARD-ROOM IN ROCHESTER, N. Y.

By Harvey Ellis



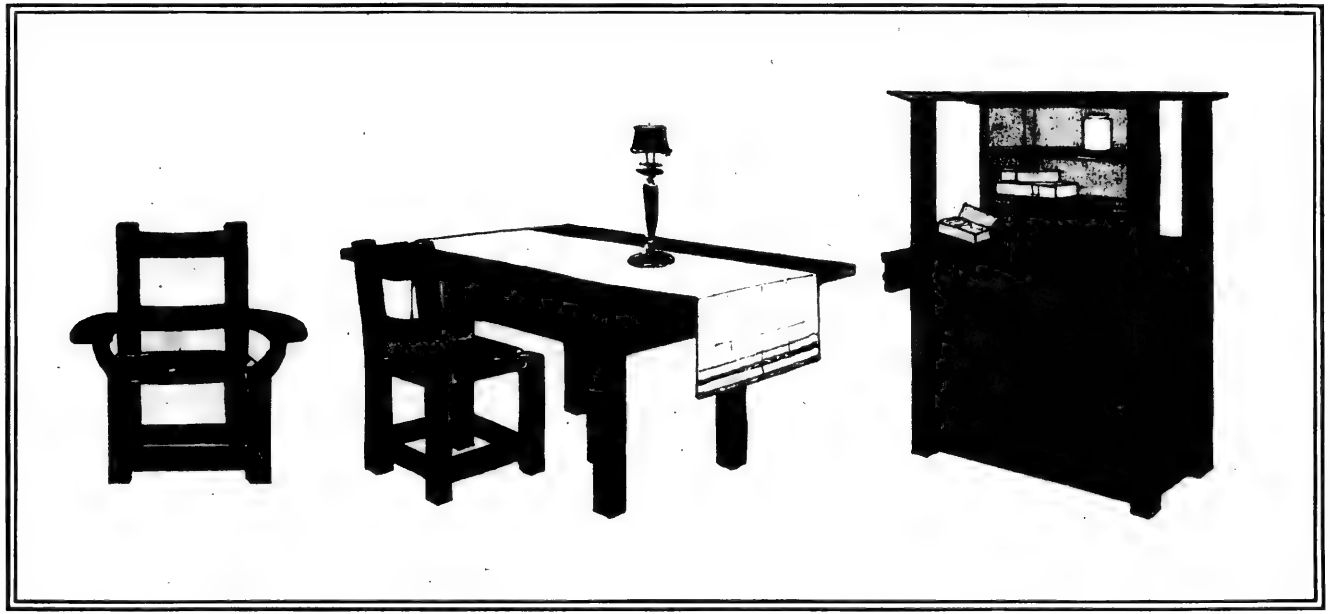
PANEL FROM A DECORATION FOR A BILLIARD-ROOM IN ROCHESTER, N. Y.

By Harvey Ellis



HOUSE AT OAKLAND, CALIFORNIA

WILLIS POLK, Architect



SKETCHES FOR FURNITURE

By Claude Fayette Bragdon



HOUSE AT LAKE FOREST, ILL.

JOHN T. HETHERINGTON, Architect

A N N O U N C E M E N T

IN the Architectural Club the year 1900 is made memorable by the founding of the Annual Traveling Scholarship. The selection is made by competition, and the scholarship, amounting this year to $325.00, is designed to assist the winner in defraying the expenses of a European tour devoted to architectural study. From the treasury of the club $250.00 is appropriated annually, and this year Mr. George R. Dean has subscribed $50.00, and Mr. Wm. Bryce Mundie $25.00. The competition extends over five months, with a separate competition each month, the subject in each case being a part of the whole general problem, and the decision is made by ballot of the members of the club. At each meeting, when a competition is hung for judgment, a critic, who has had opportunity to study the designs submitted, reviews the drawings. The subject is then open for discussion by the members, and later the ballot is taken. From the first the interest has been intense, the discussions developing much valuable criticism, and the final competition and decision ending in great enthusiasm. By ballot of the members the scholarship is this year awarded to Mr. Nelson Max Dunning.

The subject chosen for competition was "A United States Embassy in a European Capital," and this was divided in five sections as follows:

BLOCK PLAN OF BUILDINGS AND GROUNDS.
THE ENTRANCE GATES.
PLANS AND ELEVATIONS OF BUILDINGS.
INTERIORS OF BALL-ROOM AND GRAND HALL.
BIRD'S-EYE VIEW OF BUILDINGS AND GROUNDS.

On the competition for the entrance gates, Mr. George R. Dean acted as critic; on the block plan of buildings and grounds, Mr. Dwight Heald Perkins; on the plans and elevations of buildings, Mr.

James Gamble Rogers and Mr. Frank Lloyd Wright; on the ball-room and grand hall, Mr. Louis J. Millet, Mr. Edward G. Garden of St. Louis, and Mr. Louis H. Sullivan; and on the bird's-eye view, Mr. Robert C. Spencer, Jr., Prof. Seth Temple of the University of Illinois, and Mr. Louis H. Sullivan. Elsewhere in the book will be found illustrations of some of the designs submitted in the fourth competition, and it is greatly regretted that the final drawings were submitted too late for reproduction.

The Club feels a justifiable pride in the foundation of the scholarship, in that it is the first architectural scholarship to be founded in the West, and is a goal towards which the efforts of the members have been long directed. Besides the scholarship, this exhibition and the usual current municipal problems and club work, the interest of the members has been enlisted in the affairs of the Architectural League of America, the executive board of which is this year chosen largely from the members of the Architectural Club. The questions proposed for debate by the Educational Committee of the League have been taken up eagerly by the members, and the debates have proved, perhaps, the most interesting of any meetings of the year. The questions proposed for debate between the Architectural Club of Chicago, the T-Square Club of Philadelphia, and the Architectural League of New York are:

Question 1. Is it advisable that the architectural student devote the time necessary to obtain a so-called classical education as a foundation for refined culture and taste, or can the same refinement be gained by studies more closely allied to architecture?

Question 2 *a*. Should architectural design and the study of historic styles follow and be based upon a knowledge of pure design?

2 *b*. How can pure design be best studied?

And as these touch what is fast becoming the "sore spot" of architectural education in America, it has not been difficult to arouse interest. It is proposed to publish the debates on this and the other questions proposed by the Educational Committee of the League, in the hope that these much-mooted problems may be either solved or answered.

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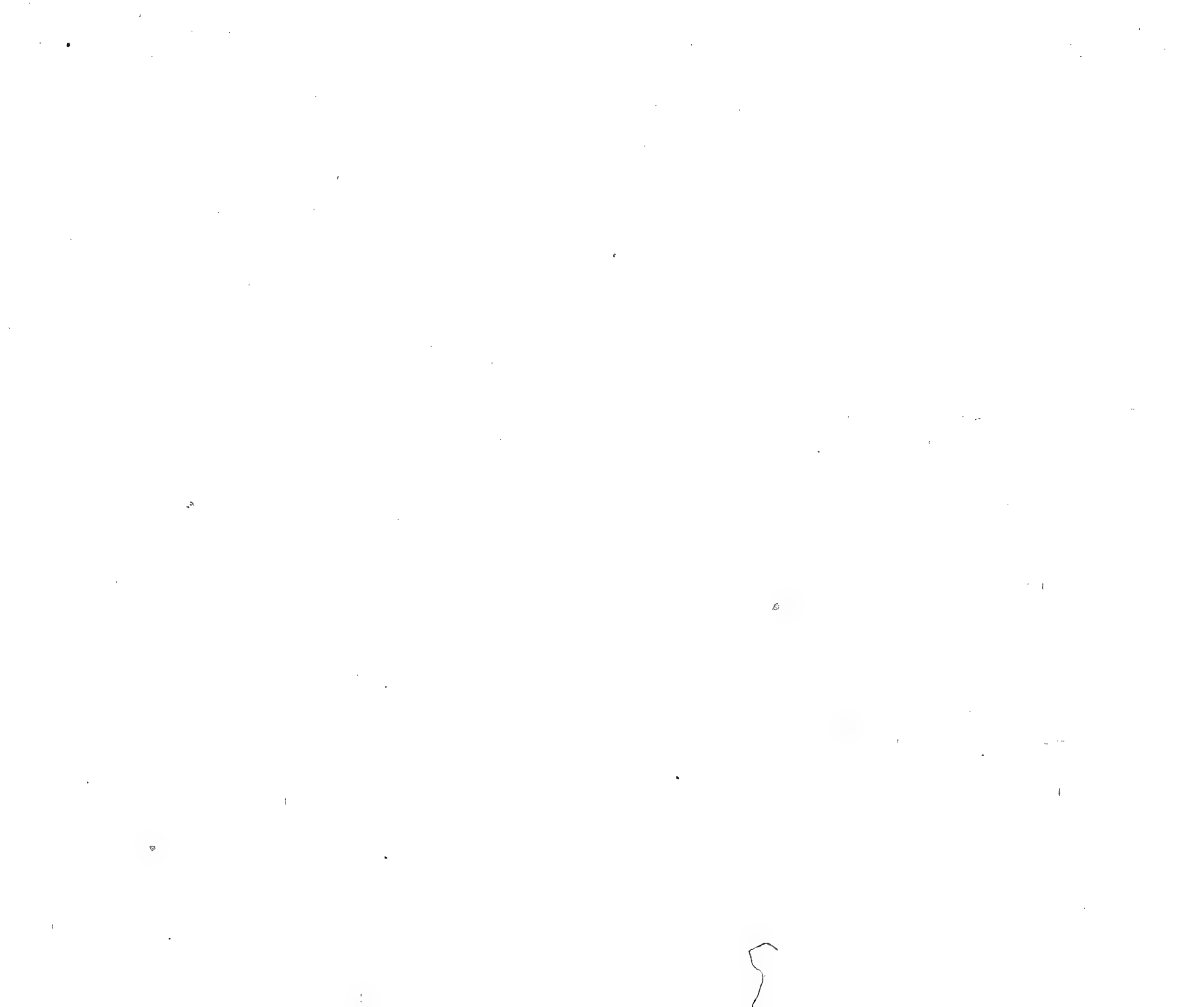


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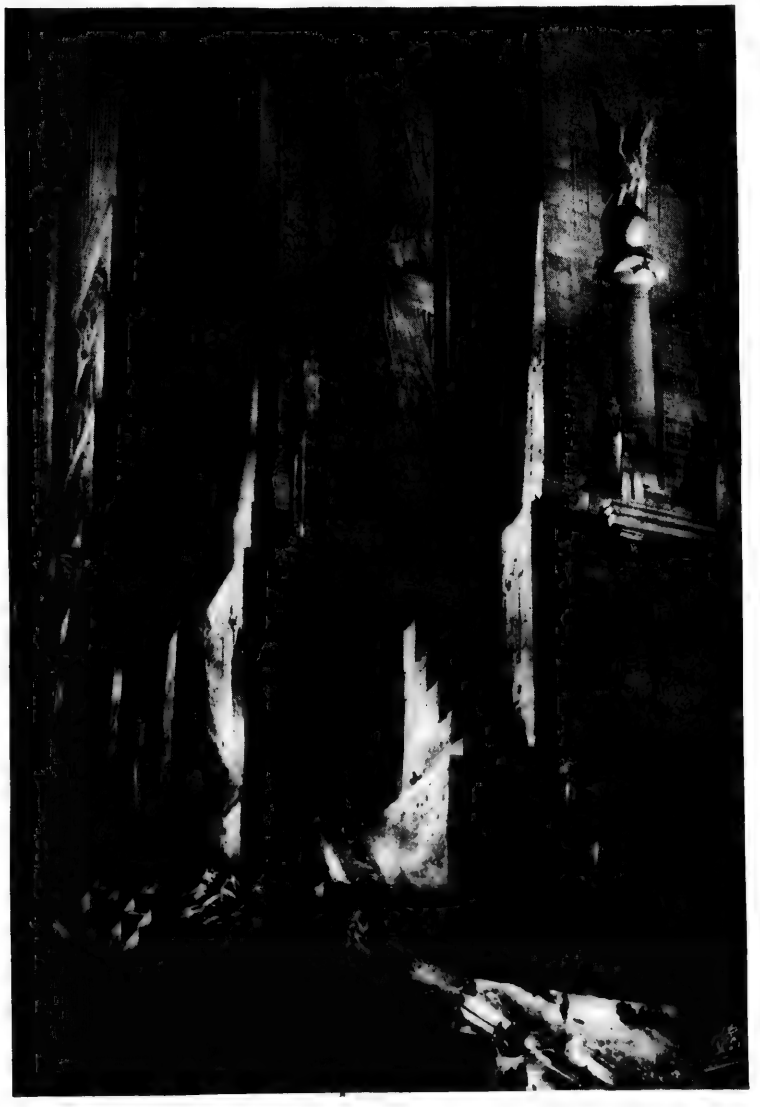
THE CHICAGO ARCHITECTURAL ANNUAL

PUBLISHED BY THE CHICAGO ARCHITECTURAL CLUB. A SELECTION OF WORKS EXHIBITED AT THE ART INSTITUTE IN MARCH OF THE YEAR ONE THOUSAND NINE HUNDRED AND TWO

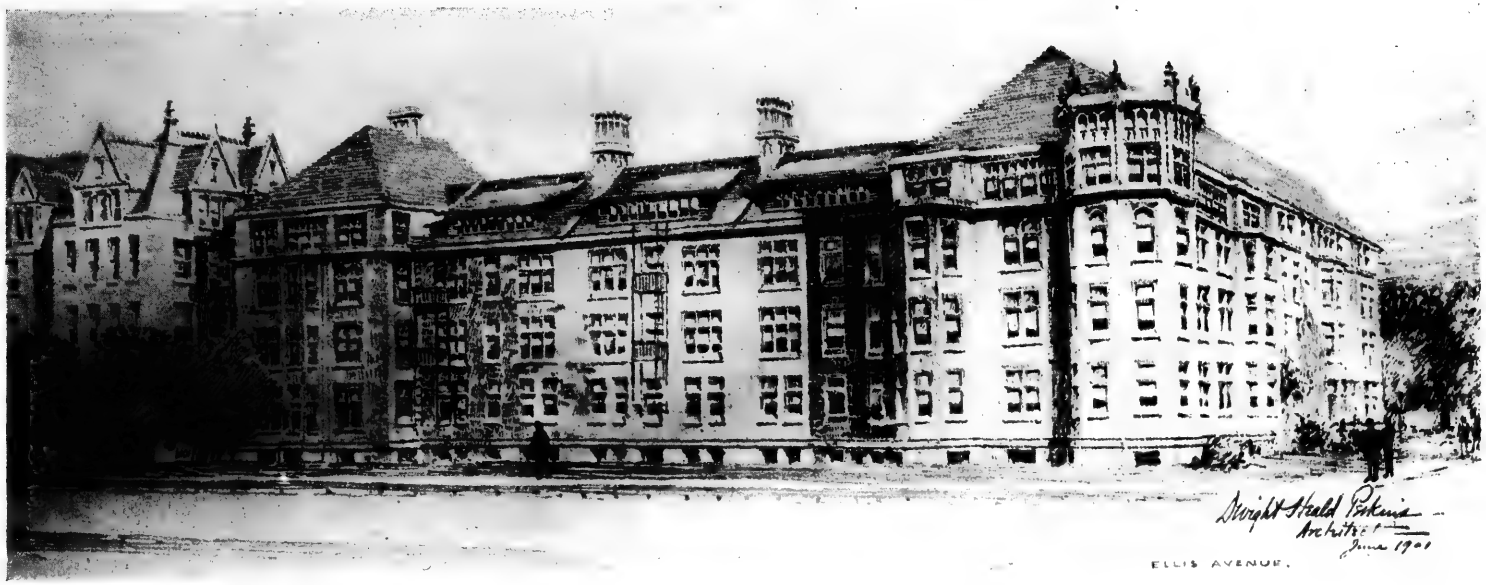
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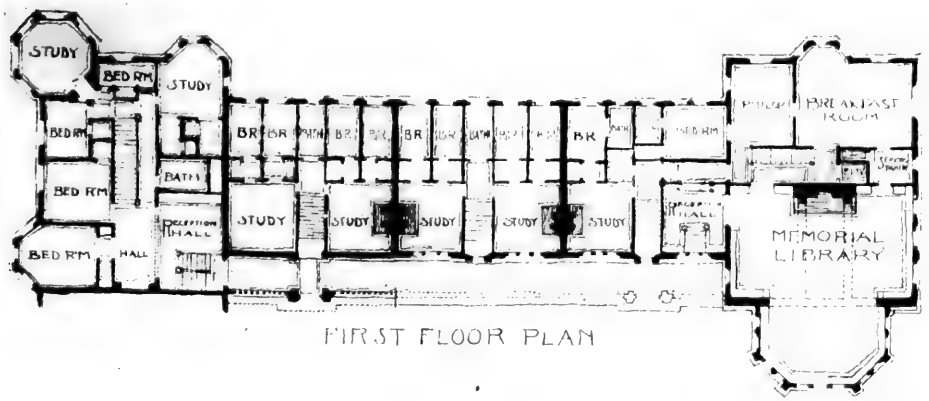
THE BEACON OF PROGRESS, A MONUMENT TYPIFYING THE APOTHEOSIS OF AMERICAN CIVILIZATION TO BE ERECTED ON THE SITE OF THE WORLD'S FAIR AT CHICAGO, BY M. DESPRADELLE OF BOSTON, MASS. THE STATES AND TERRITORIES ARE REPRESENTED BY FEMALE FIGURES HAND IN HAND. IN THE PLACE OF HONOR IN THE AXIS OF THE MONUMENT ARE WRITTEN THE NAMES OF THE THIRTEEN ORIGINAL COLONIES. UPON THE STELA GUARDED BY THE EAGLE IS THE GODDESS OF THE TWENTIETH CENTURY. AT THE BASE IS A GREAT AMPITHEATRE FORMING A SANCTUARY. IN THE INTERIOR ELEVATORS CONDUCT TO DIFFERENT BALCONIES AND TO THE BEACON PLACED ONE THOUSAND FIVE HUNDRED FEET ABOVE THE GROUND :: :: :: :: :: :: :: :: :: :: :: ::



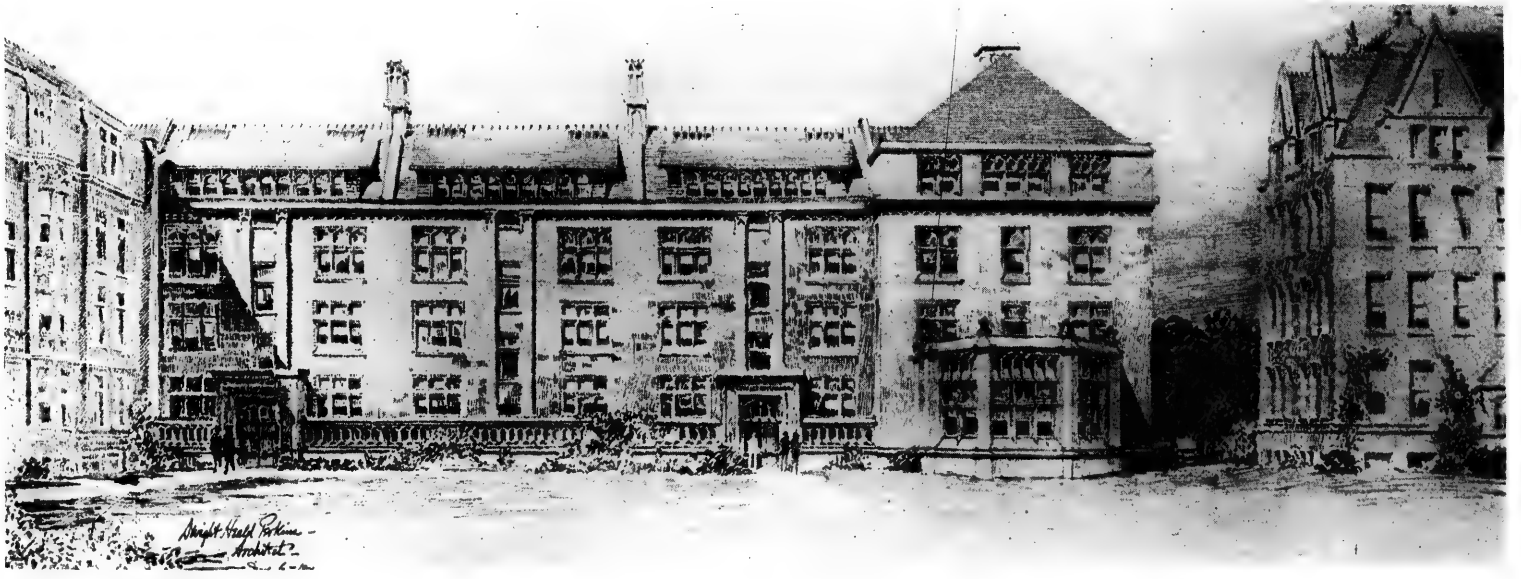


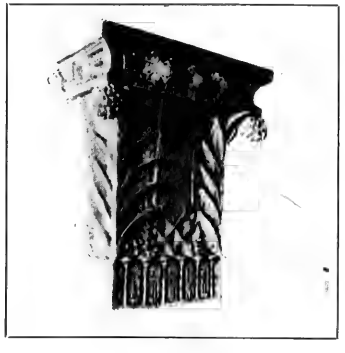
IN DESIGNING HITCHCOCK HALL IT WAS NECESSARY TO GIVE DISTINCTIVE CHARACTER TO THE BUILDING ITSELF, TO HARMONIZE IN A GENERAL WAY WITH ALL OF THE OTHER BUILDINGS—TO JOIN LITERALLY TO SNELL HALL, USING A PARTY WALL, AND TO MAINTAIN PROPER RELATIONS BETWEEN THE MASSES OF HITCHCOCK HALL AND THE HULL LABORATORIES. IT WAS ALSO NECESSARY TO MAKE PROPER CORNER EMPHASIS AT THE CORNER OF ELLIS AVENUE AND FIFTY-SEVENTH STREET, AND TERMINATE THE COMPOSITION OF BOTH HITCHCOCK AND SNELL AS VIEWED FROM THE NORTHWEST. THE STORY HEIGHTS OF SNELL AND HULL ARE DIFFERENT. IT WAS IMPOSSIBLE TO PRESERVE THE LEVELS OF BOTH—THEREFORE SNELL WAS COPIED AS REGARDS STORY HEIGHTS.



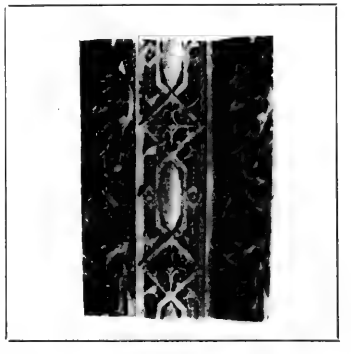


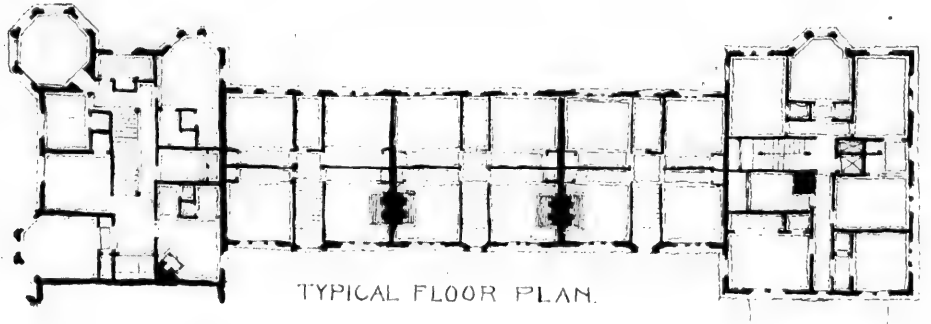
FIRST FLOOR PLAN





WINDOW LEVELS AND CORNICE LINE. THE SKETCH SHOWS THE DORMERS REMOVED FROM SNELL TO UNITE IT STILL MORE WITH THE CORNER AND TO GIVE TO THE ENTIRE COMPOSITION A LOW HORIZONTAL EFFECT. THE REMOVAL OF SNELL DORMERS IS ONLY UNDER CONSIDERATION—IT MAY NOT BE DONE. THE CUT ON THE OPPOSITE PAGE IS THE VIEW FROM THE NORTHWEST, BEING THE CORNER OF ELLIS AVENUE AND FIFTY-SEVENTH STREET. THE CUT ON THIS PAGE SHOWS THE VIEW FROM THE CAMPUS. THE DETAILS ARE PHOTOGRAPHED FROM THE SCULPTOR'S MODELS FOR CARVING, MADE BY RICHARD W. BOCK. THE PLANS ARE OF THE FIRST AND THE TYPICAL STORIES. THE ARCHITECT IS DWIGHT HEALD PERKINS, CHICAGO :: :: :: :: :: ::





TYPICAL FLOOR PLAN.

THE CHICAGO ARCHITECTURAL ANNUAL

PUBLISHED BY THE CHICAGO ARCHITECTURAL CLUB. A SELECTION OF WORKS EXHIBITED AT THE ART INSTITUTE IN MARCH OF THE YEAR ONE THOUSAND NINE HUNDRED AND TWO

1902

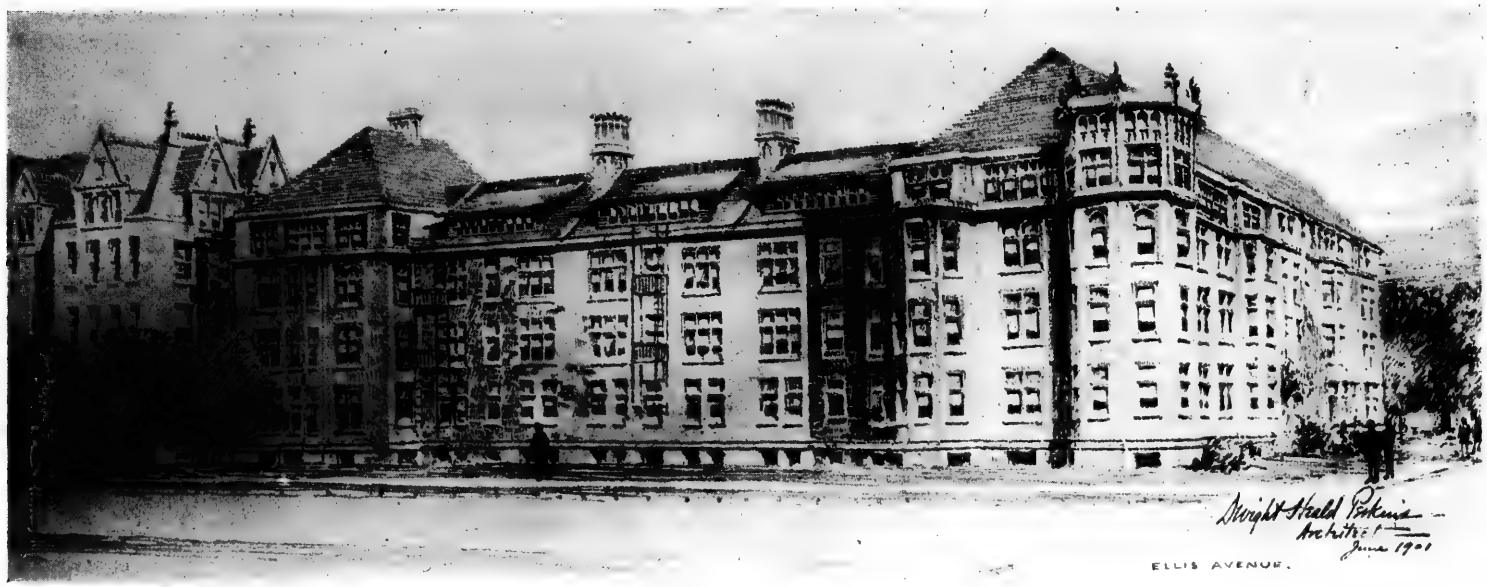
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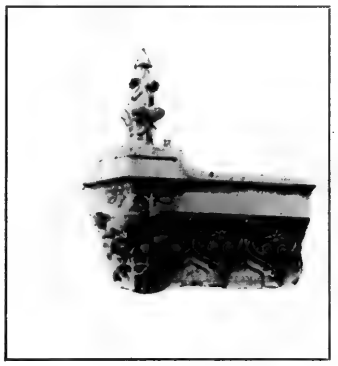






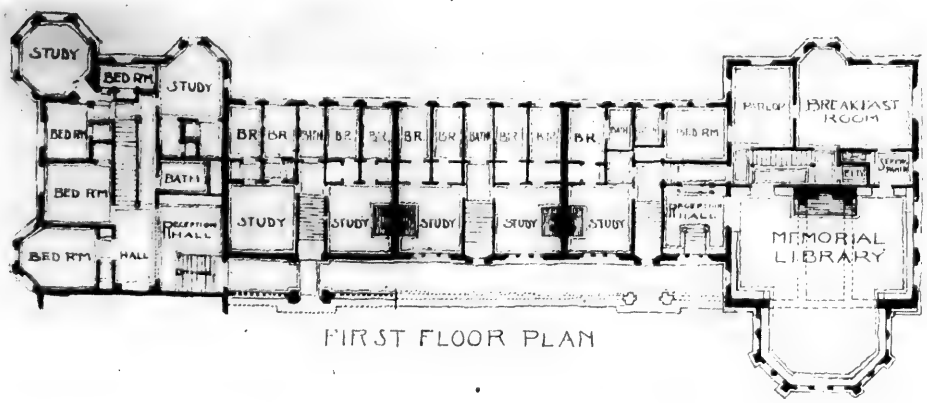
THE BEACON OF PROGRESS, A MONUMENT TYPIFYING THE APOTHEOSIS OF AMERICAN CIVILIZATION TO BE ERECTED ON THE SITE OF THE WORLD'S FAIR AT CHICAGO, BY M. DESPRADELLE OF BOSTON, MASS. THE STATES AND TERRITORIES ARE REPRESENTED BY FEMALE FIGURES HAND IN HAND. IN THE PLACE OF HONOR IN THE AXIS OF THE MONUMENT ARE WRITTEN THE NAMES OF THE THIRTEEN ORIGINAL COLONIES. UPON THE STELA GUARDED BY THE EAGLE IS THE GODDESS OF THE TWENTIETH CENTURY. AT THE BASE IS A GREAT AMPITHEATRE FORMING A SANCTUARY. IN THE INTERIOR ELEVATORS CONDUCT TO DIFFERENT BALCONIES AND TO THE BEACON PLACED ONE THOUSAND FIVE HUNDRED FEET ABOVE THE GROUND :: :: :: :: :: :: :: :: :: :: :: ::



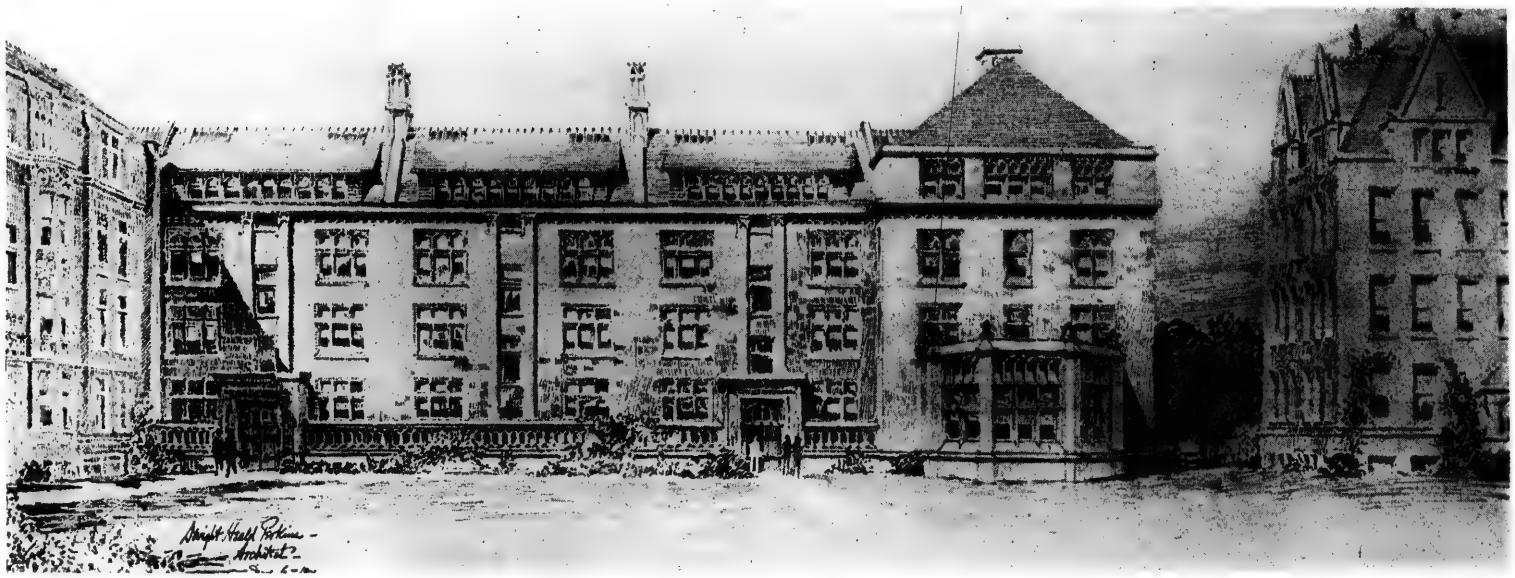


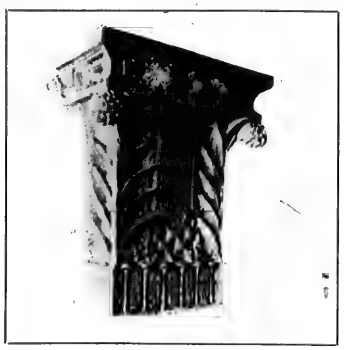
IN DESIGNING HITCHCOCK HALL IT WAS NECESSARY TO GIVE DISTINCTIVE CHARACTER TO THE BUILDING ITSELF, TO HARMONIZE IN A GENERAL WAY WITH ALL OF THE OTHER BUILDINGS—TO JOIN LITERALLY TO SNELL HALL, USING A PARTY WALL, AND TO MAINTAIN PROPER RELATIONS BETWEEN THE MASSES OF HITCHCOCK HALL AND THE HULL LABORATORIES. IT WAS ALSO NECESSARY TO MAKE PROPER CORNER EMPHASIS AT THE CORNER OF ELLIS AVENUE AND FIFTY-SEVENTH STREET, AND TERMINATE THE COMPOSITION OF BOTH HITCHCOCK AND SNELL AS VIEWED FROM THE NORTHWEST. THE STORY HEIGHTS OF SNELL AND HULL ARE DIFFERENT. IT WAS IMPOSSIBLE TO PRESERVE THE LEVELS OF BOTH—THEREFORE SNELL WAS COPIED AS REGARDS STORY HEIGHTS,



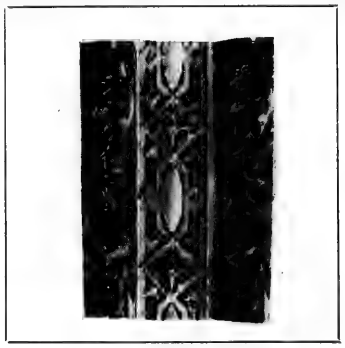


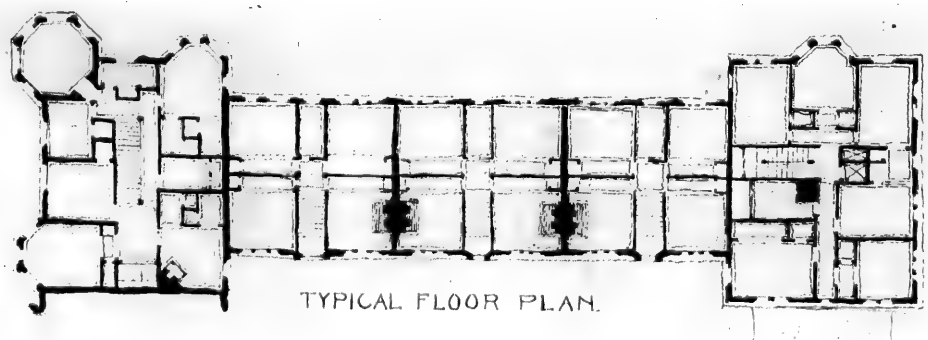
FIRST FLOOR PLAN





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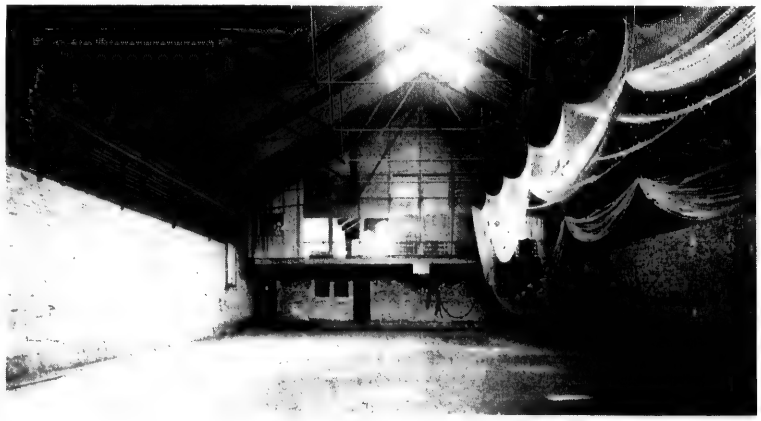




TYPICAL FLOOR PLAN.



VIEW FROM THE NORTHEAST



INTERIOR OF BALL COURT

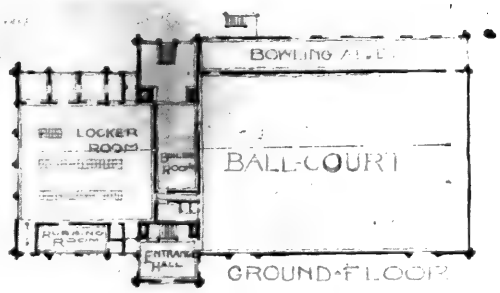
DWIGHT HEALD PERKINS, ARCHITECT

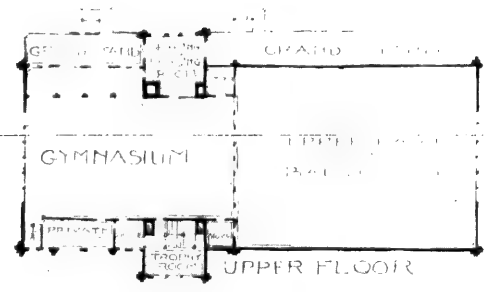


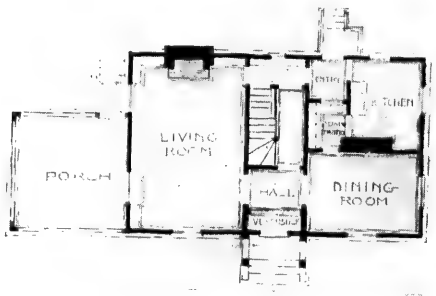
THE UNIVERSITY OF CHICAGO

GYMNASIUM—VIEW FROM THE ATHLETIC FIELD

MORGAN PARK ACADEMY



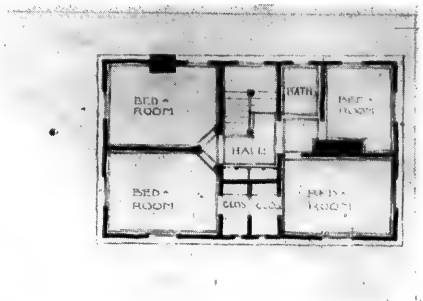




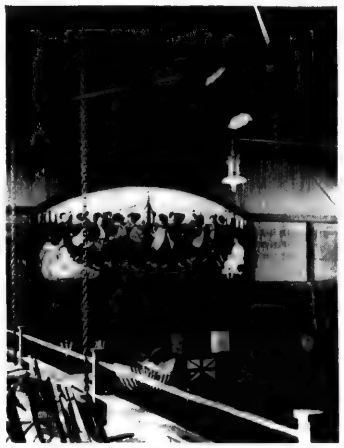
FIRST FLOOR PLAN

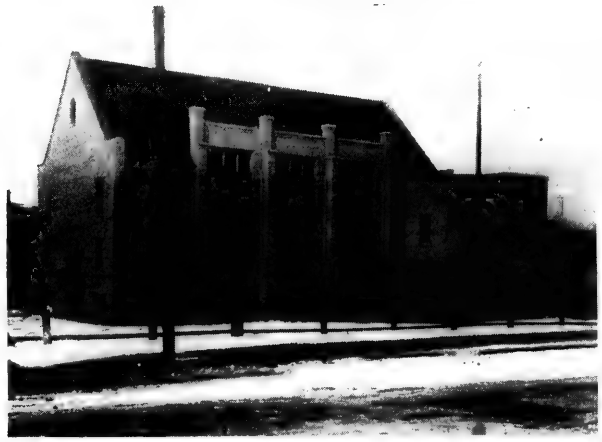


RESIDENCE IN LAKE FOREST, ILLINOIS



SECOND FLOOR PLAN

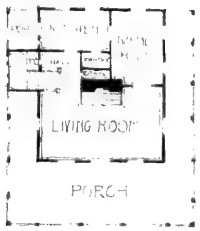




THE UNIVERSITY OF CHICAGO SETTLEMENT

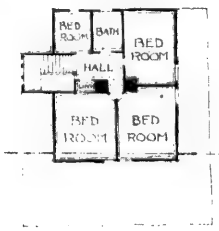


COTTAGE ON BUSTIN'S ISLAND. CASCO BAY
FIRST FLOOR PLAN





DWIGHT HEALD PERKINS, ARCHITECT
SECOND FLOOR PLAN

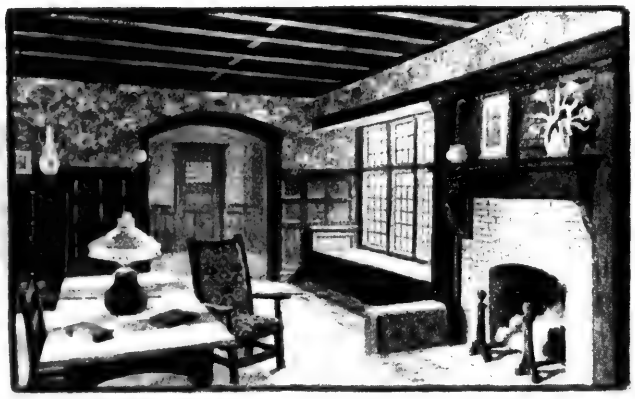




HOUSE AT EVANSTON. MYRON HUNT, ARCHITECT



HOUSE DESIGNED FOR THE LADIES' HOME JOURNAL. ELMER GREY, ARCHITECT, MILWAUKEE, WIS.



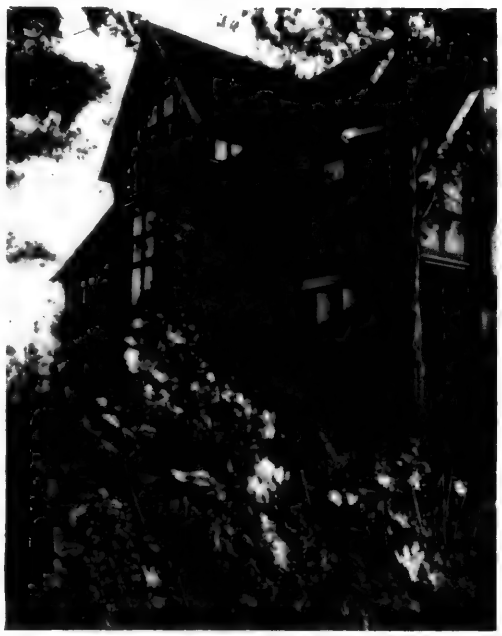




A SOUTHERN FARMHOUSE
R. C. SPENCER, JR., ARCHITECT

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HOUSE AT EVANSTON



A PROPOSED MUSIC HALL AND OFFICE BUILDING SEVENTEEN STORIES IN HEIGHT, OF WHICH DWIGHT HEALD PERKINS AND ROBERT C. SPENCER, JR., ARE ASSOCIATE ARCHITECTS, CONTAINS THE CONCERT AUDITORIUM HERE ILLUSTRATED, DESIGNED AND DRAWN BY MR. SPENCER. IT IS PLANNED TO SEAT 3,500 PEOPLE. THE RICH PERFORATED SCREEN ABOVE THE STAGE CONCEALS THE ORGAN AND ORGAN LOFT. UNUSUAL FEATURES OF THE INTERIOR ARE THE PERFECT INTER-RELATION OF BALCONY FRONTS AND PROSCENIUM ARCH, AND THE PANELS ABOVE ON THREE SIDES FOR MAGNIFICENT MURAL PAINTINGS, RICHLY DECORATIVE IN COLOR SCHEME AND FIGURE COMPOSITION. IN DESIGNING THE HOUSE AT CANTON, ILLINOIS, A SCHEME OF BOARD AND ROUGH-CAST TREATMENT HAS BEEN ADOPTED ABOVE THE FIRST STORY, WHICH SEEKS TO RETAIN THE CHARM OF THE OLD HALF-TIMBER WORK WITHOUT ANY FALSE PRETENSE OF SOLID TIMBER OR ACTUAL EXPOSED CONSTRUCTION. THE ROUGH STAINED BOARDS ARE USED IN AN ARCHITECTURALLY DECORATIVE, RATHER THAN IN A STRUCTURAL WAY, AND SERVE TO COMPOSE THE OPENINGS AND GIVE VARIETY AND EMPHASIS TO THE PRINCIPAL MASSES AND SURFACES. TERRACES, WALLS AND PAVEMENTS ARE OF LOCAL PAVING BRICK. WALLS ABOVE ARE OF RED LOCAL SAND-MOLD BRICK, RICH, WARM AND VARIED IN COLOR. THE SOUTHERN AND NORTHERN FARMHOUSES ARE TWO OF A SERIES OF SEVEN DESIGNED AND DRAWN BY MR. SPENCER FOR THE "LADIES' HOME JOURNAL," BETWEEN OCTOBER, 1900 AND JUNE, 1901. THE ENTIRE SERIES OF ORIGINAL DRAWINGS BEING EXHIBITED THROUGH THE COURTESY OF THE PUBLISHERS. THE EVANSTON HOUSE, ILLUSTRATED BY PHOTOGRAPHS, WAS

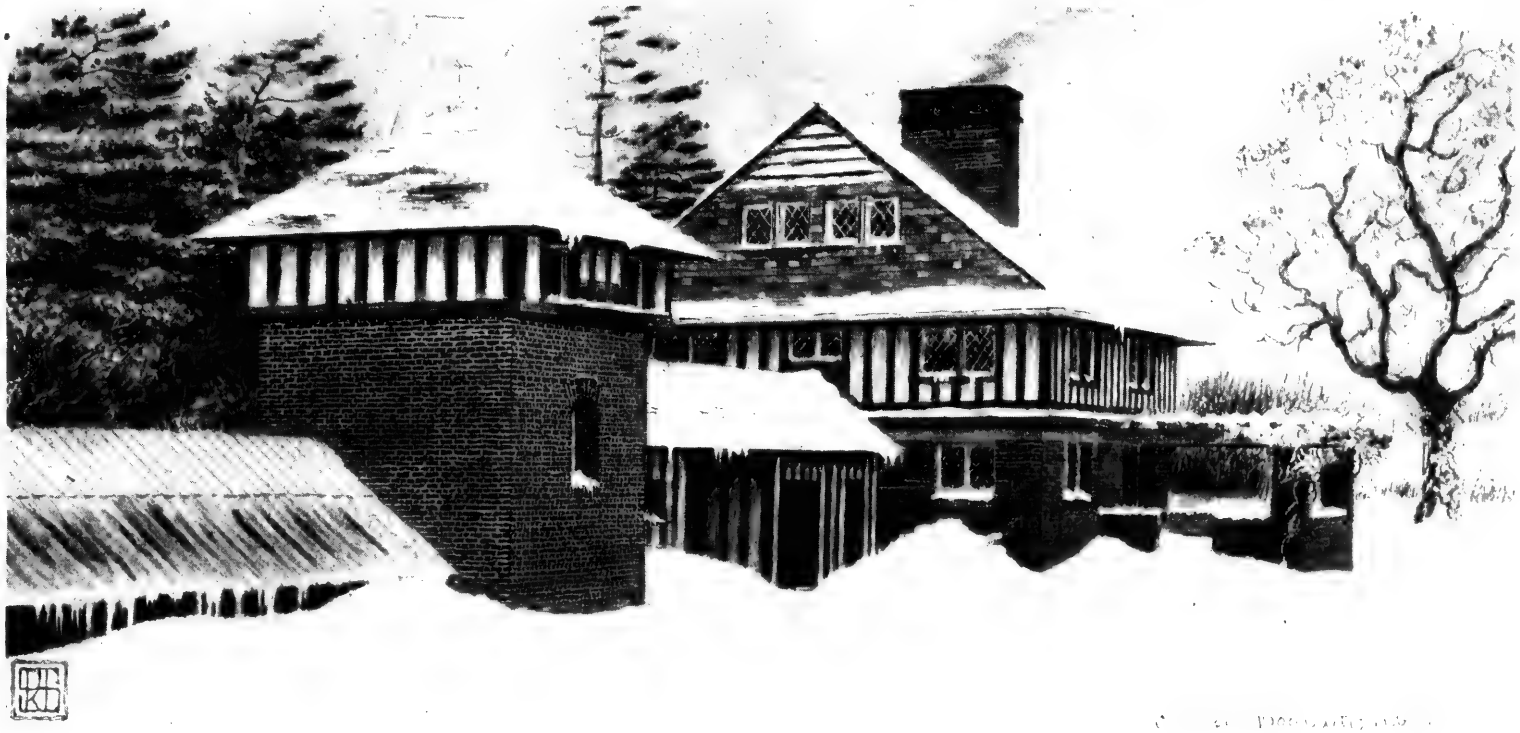


A CALIFORNIA FARMHOUSE

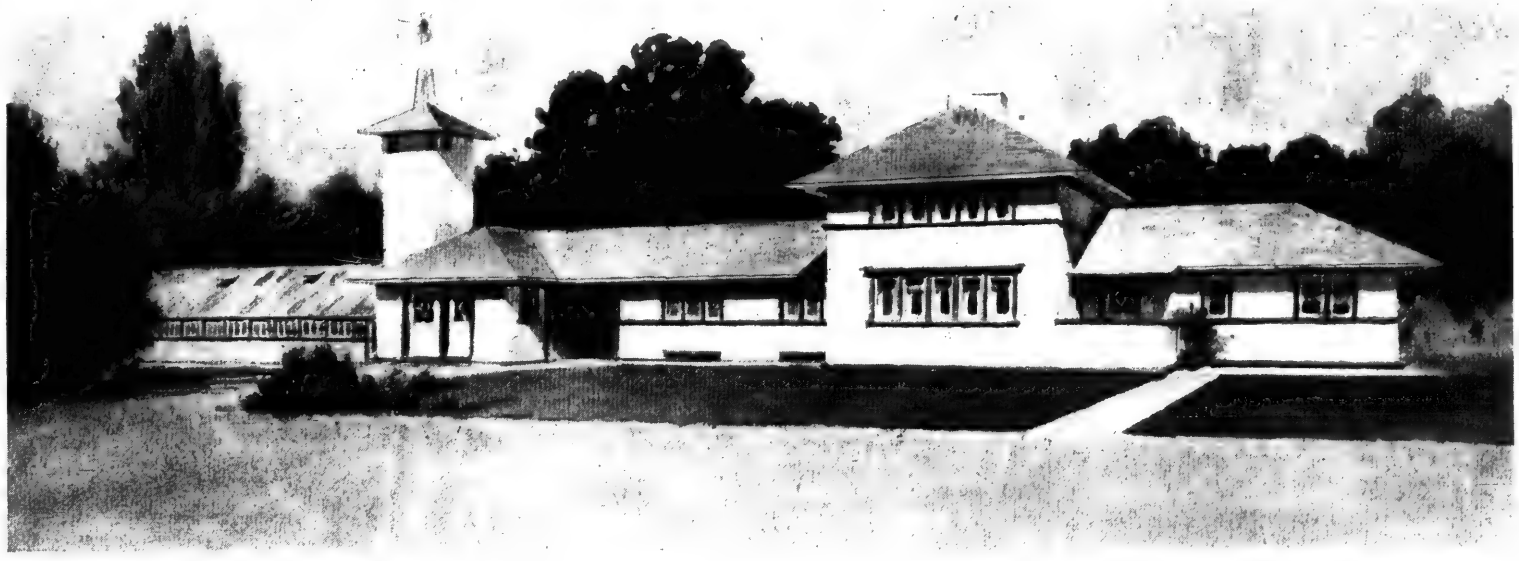
HOUSE AT EVANSTON



BUILT IN 1894. THE FIRST STORY IS OF COMMON PINKED EVANSTON COMMON BRICK, LAID IN RED MORTAR. PORCH POSTS AND GATES ARE SOLID YELLOW PINE TIMBERS, OILED AND VARNISHED. THE ROUGH BOARDING ABOVE IS STAINED A DEEP REDDISH BROWN AND THE ROUGH-CAST PLASTERING IS A DULL CREAMY BUFF, SHADING INTO LIGHT GRAY. THE LAKE DELAVAN GARDENER'S LODGE, WITH LAUNDRY, WORKSHOP, WINDMILL TANK AND GREENHOUSE, IS OF FRAME CONSTRUCTION, FINISHED OUTSIDE WITH CEMENT ROUGH-CAST. WOODWORK IS ROUGH AND STAINED A LIGHT WARM BROWN OR TAN. THE GARDENER'S COTTAGE AT LAKE GENEVA IS COVERED TO ROOF WITH TWO-INCH PLANK WORKED INTO WIDE LAP SIDING, ROUGH FROM THE SAW AND STAINED A VERY DEEP WOOD BROWN. SHINGLES ARE MOSS GREEN. THE TWO HOUSES AT MADISON, WISCONSIN, WERE BUILT IN 1895, ON LANGDON STREET. AS OFTEN HAPPENS, THE REAR VIEWS ARE MOST PICTURESQUE. THE STAIR-CASE SHOWN IS IN THE SMALLER HOUSE. :: ::



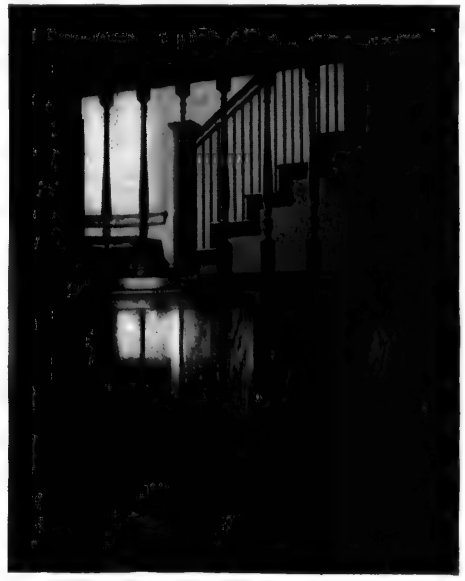
A NORTHERN FARMHOUSE
R. C. SPENCER, JR., ARCHITECT
GARDENER'S LODGE AT LAKE DELAVAN, WIS.





GARDENER'S COTTAGE AT LAKE GENEVA, WIS.
R. C. SPENCER, JR., ARCHITECT
TWO HOUSES AT MADISON, WIS.





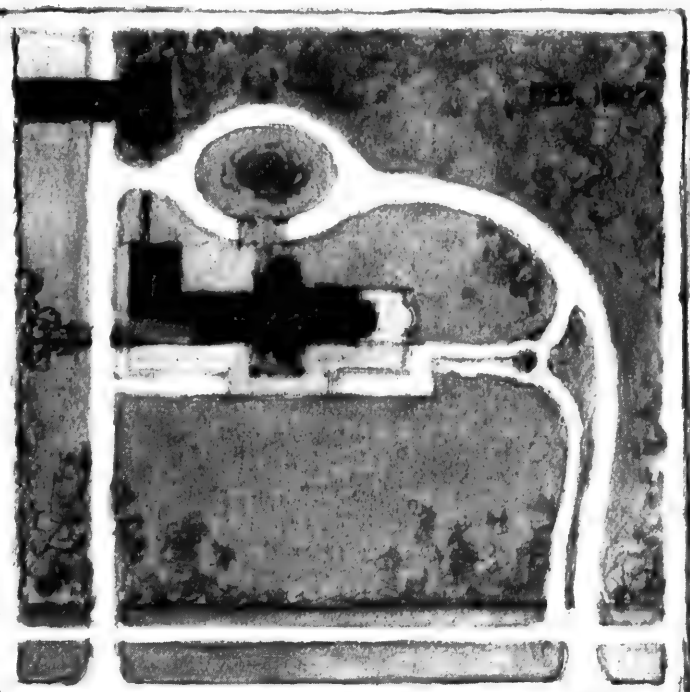




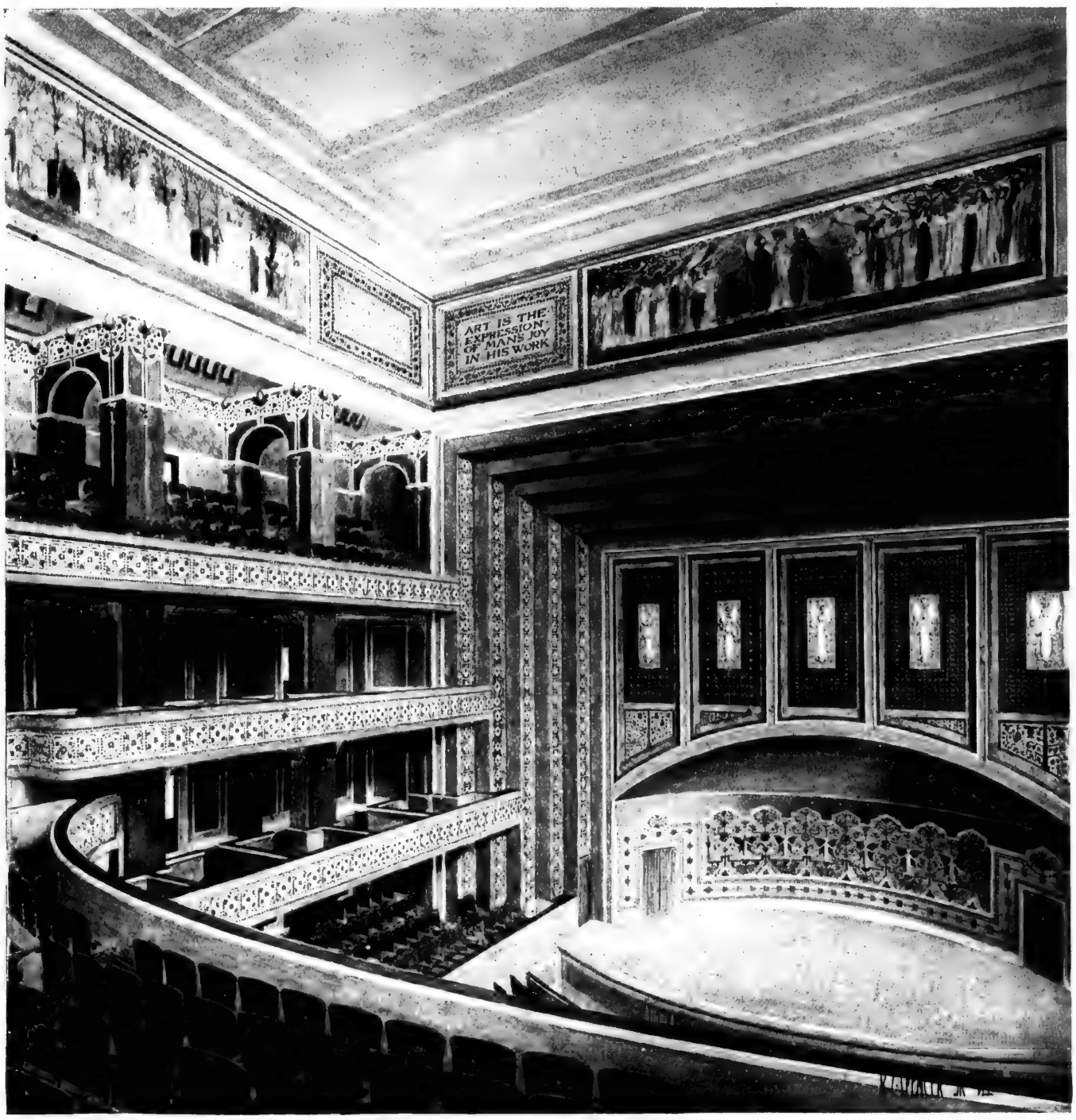
A HOUSE FOR MR. U. G. ORENDORFF AT CANTON, ILL.

R. C. SPENCER JR ARCHITECT, CHICAGO



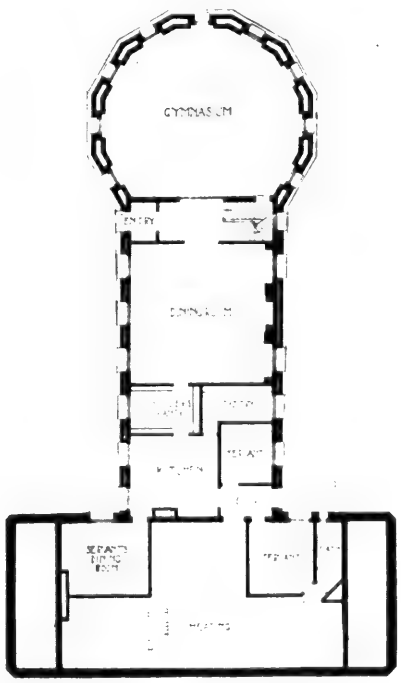


BUILT OF LOCAL COMMON RED BRICK LAID IN WIDE JOINTS WITH CEMENT ROUGH CAST & STAINED BOARDS ON STUD FRAME ABOVE··· ROOF, RED TILE

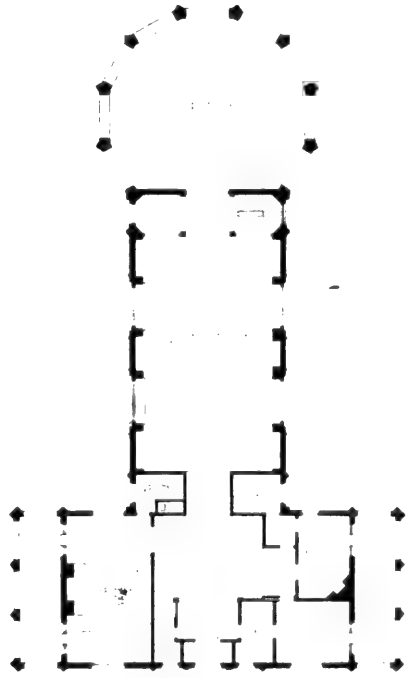

ART IS THE
EXPRESSION
OF MANS JOY
IN HIS WORK



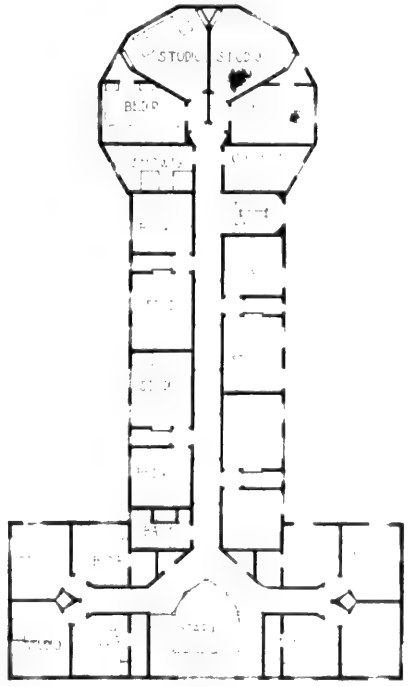
ALPHA DELTA PHI CHAPTER HOUSE AT CORNELL UNIVERSITY, ITHACA, NEW YORK, GEORGE R. DEAN, ARCHITECT, CHICAGO, IS DESIGNED TO STAND ON A POINT OF GROUND OVERLOOKING THE CITY. THE LARGE PLATE-GLASS WINDOWS IN LIVING-ROOM LOOK UP AND DOWN THE VALLEY, THE TWELVE-SIDED PORCH HAS WINDOWS THAT SLIDE UP INTO THE WALL OR MAY BE PULLED DOWN IN WINTER, INCREASING THE LIVING-ROOM SPACE. THE BUILDING WILL BE OF BRICK AND PLASTER WITH STONE BASEMENT AND TILE ROOF. THE LODGE STANDS ABOUT TWENTY FEET HIGHER ON THE GROUND THAN THE HOUSE, THE ENTRANCE BEING APPROACHED BY A FLIGHT OF STEPS



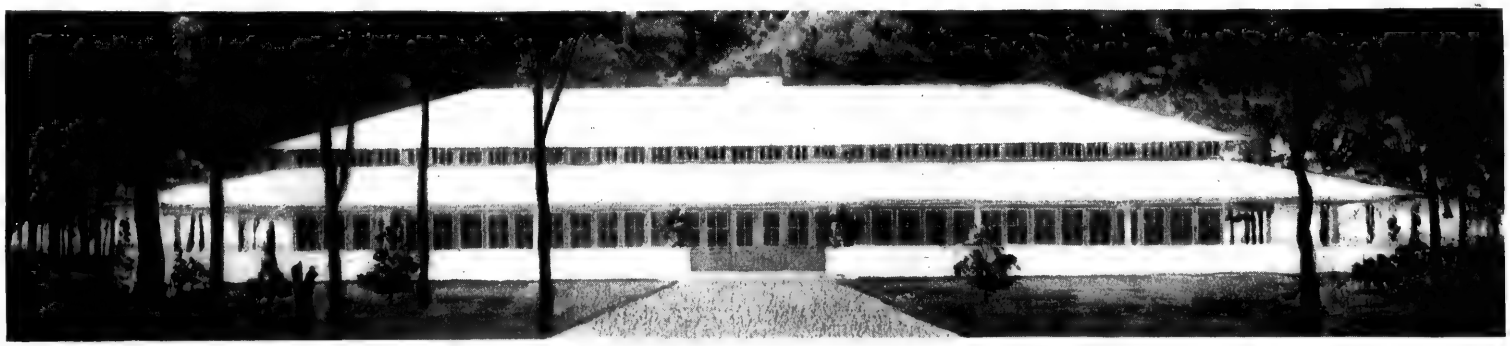
BASEMENT



FIRST

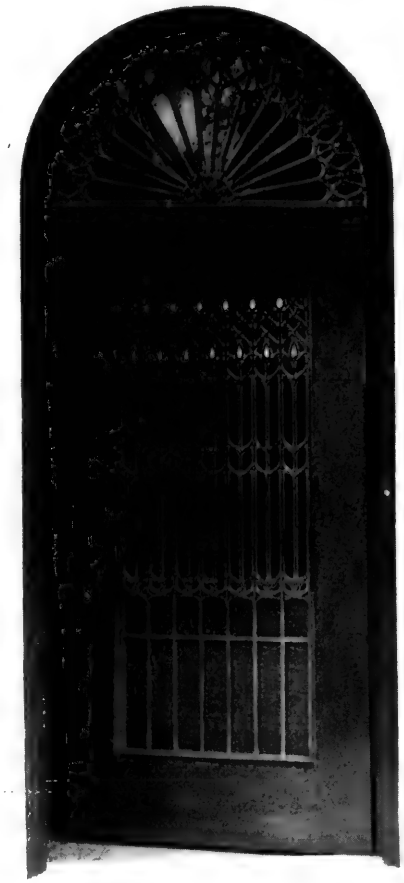


SECOND FLOOR



GEORGE R. DEAN, ARCHITECT
BRONZE DOOR GRILL AND
HALL LAMP FOR MRS. ELLIS

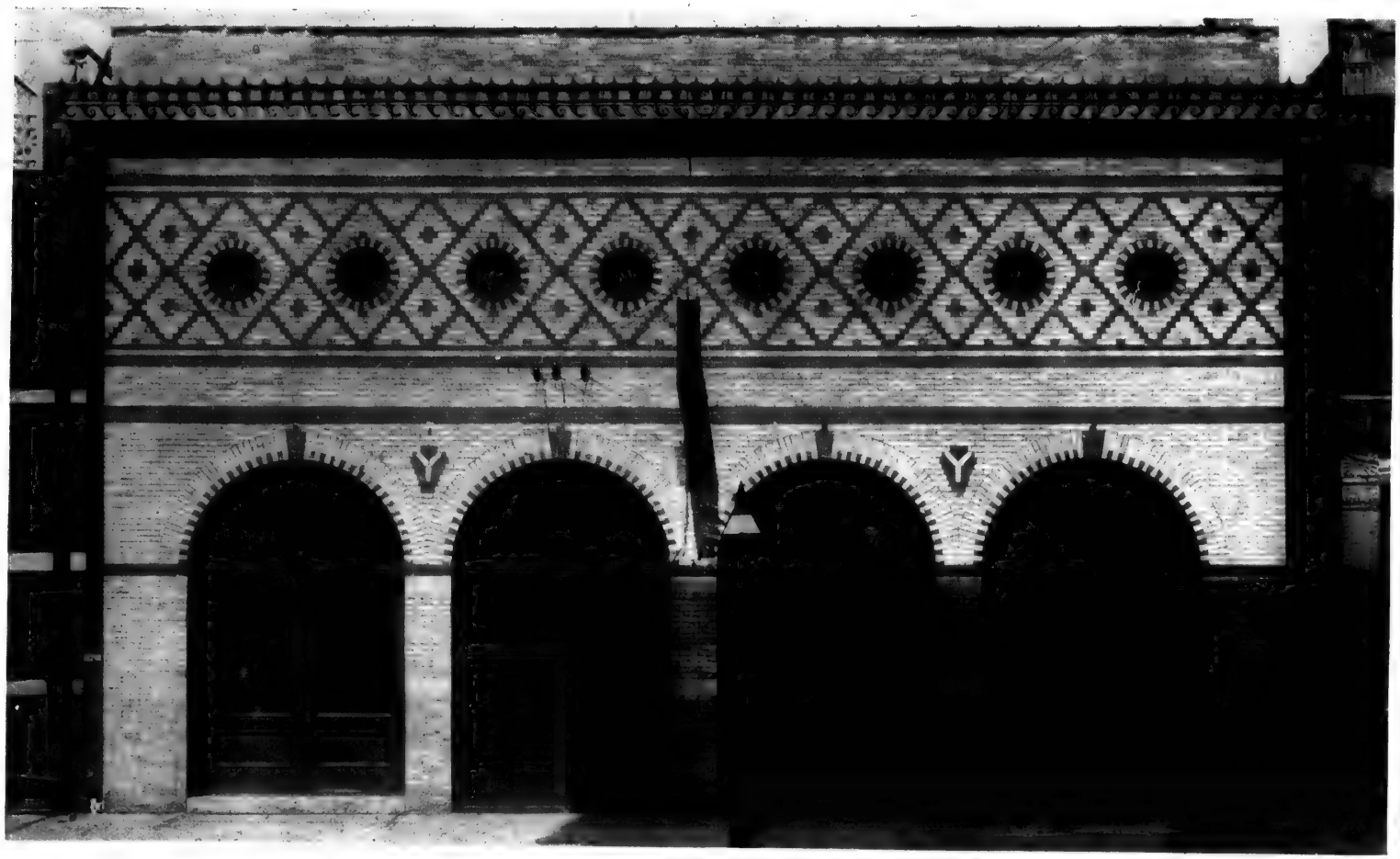
DINING HALL, STRAWBERRY ISLAND
MONUMENT AT DUBUQUE, IOWA
WINDOW IN DEN FOR MR. BURTON HOLMES

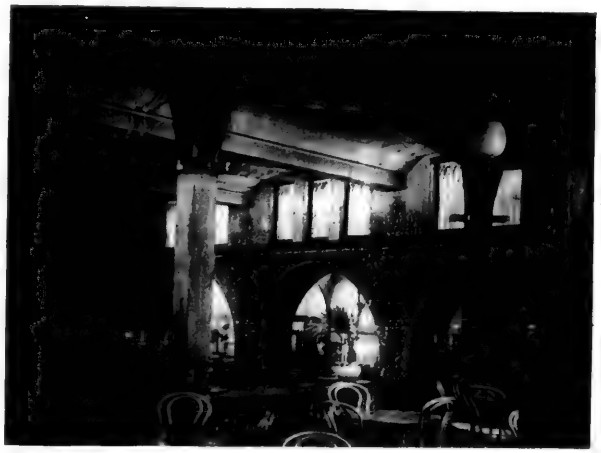








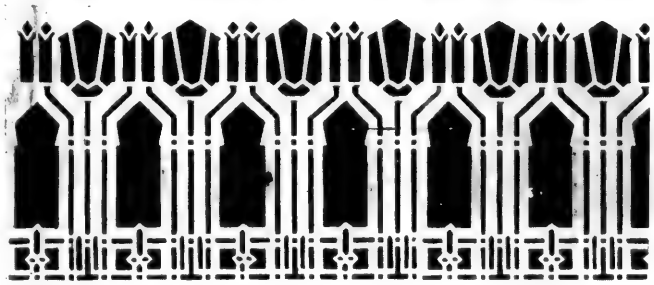




THE DREXEL CAFE ANNEX, GEORGE R. DEAN, ARCHITECT, CHICAGO. THE FRONT IS OF YELLOW BRICK WITH PATTERN BRICK IN BROWN. THE INTERIOR CONNECTS BY MEANS OF THE LARGE ARCHES WITH THE OLD CAFE. THE LANTERN IS ON THE STREET CORNER, OF WROUGHT IRON AND GLASS, IS ELEVEN FEET HIGH AND LIGHTED BY TWO ARC LAMPS







THIS STABLE IN LAKE FOREST, BUILT IN A DENSELY WOODED TRACT—ARTHUR HEUN, ARCHITECT—IS OF SHINGLES LEFT TO WEATHER. THE TRIMMINGS ONLY ARE PAINTED, THE COLOR CHOSEN BEING A SOFT BROWN. THE TIN ROOF ON TOWER IS PAINTED BROWN GREEN. THE FRIEZE SHOWN HERE IS IN A LIBRARY DECORATED IN RED WITH OLIVE GREEN WOODWORK. THE GROUND IS OF ROUGH PLASTER STAINED A DUSKY GOLD AND THE STENCIL IS PAINTED IN A RICH INDIAN RED





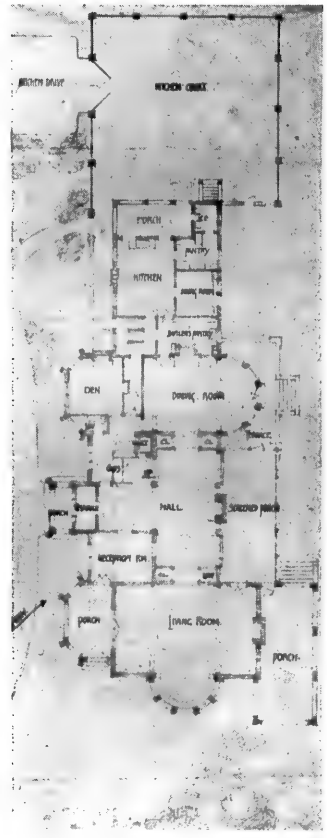
RESIDENCE IN LAKE-SIDE IS BUILT ON A PROMONTORY, THE LAKE BEING ON ONE SIDE AND A DEEP RAVINE ON THE OTHER. IT IS TO BE CONSTRUCTED OF WOOD AND FINISHED IN ROUGH-HEWN LUMBER, STAINED A RICH CREAM COLOR WITH TRIMMINGS OF A DARK GREEN. THE WALL, UP TO A HEIGHT OF FIRST STORY WINDOWS, ALSO ENTRANCE PORCH, IS CONSTRUCTED OF DARK VITRIFIED BRICK. RESIDENCE IN LAKE FOREST IS BUILT OF DARK VITRIFIED BRICK, LAID WITH BLACK JOINTS. THE PLASTER IS ROUGHCAST AND OILED. ALL TRIMMINGS ARE OF WOOD, PAINTED BLACK. ARTHUR HEUN, ARCHITECT, CHICAGO.





THE RESIDENCE IN WINNETKA IS BUILT ON THE BLUFF FACING THE LAKE. THE FIRST STORY WALLS ARE OF VITRIFIED BRICK, A DARK BROWN IN COLOR, WITH TRIMMINGS OF BEDFORD STONE. SECOND STORY AND ROOF IS FINISHED WITH CEDAR SHINGLES DIPPED IN GREEN STAIN OF TWO HARMONIOUS SHADES. THE RESIDENCE IN DES MOINES IS FINISHED IN ROUGH PLASTER PAINTED A LICHEN GREEN, WITH TRIMMINGS IN WOOD OF A DARK OLIVE COLOR. FOUNDATION WALLS ARE FACED WITH NEUTRAL BROWN BRICK. ROOF IS OF SHINGLES, STAINED GREEN. ARTHUR HEUN, ARCHITECT. :: :: ::







A COUNTRY HOUSE AT OREGON, ILL.

A CLOCK TOWER AT WYOMING, N. Y.



A COTTAGE AT EAGLE'S NEST. A SILO AND CUTTING SHED AT OREGON, ILL.





THE PHOTOGRAPHS HEREWITH REPRODUCED ARE FROM RECENTLY EXECUTED WORK IN EAST END AND WASHINGTON AVES., CHICAGO. THE CLOCK TOWER, A DRAWING OF WHICH IS PRESENTED, IS TO MARK THE ENTRANCE FROM THE MAIN STREET TO A PARK IN WHICH IS SITUATED THE VILLAGE HALL WHICH MRS. COONLEY WARD HAS ERECTED FOR THE VILLAGE OF WYOMING, NEW YORK. THE COUNTRY HOUSE IS ONE OF A GROUP OF BUILDINGS IN PROCESS OF ERECTION ON THE LAUGHLIN FARM ON THE ROCK RIVER JUST ABOVE OREGON, ILL. THE HOUSE HAS A BEAUTIFUL SETTING IN A WIDE VALLEY NEAR THE





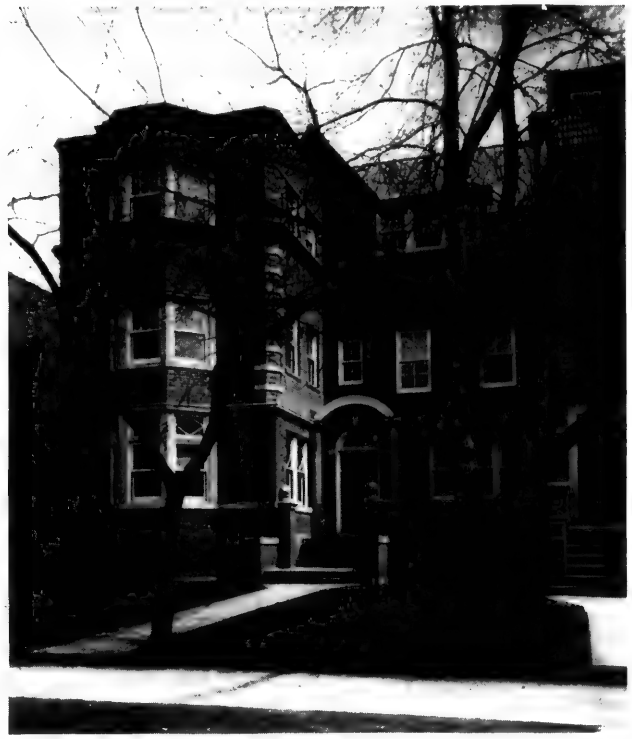
EXTERIOR AND INTERIOR VIEWS, RESIDENCE OF MR. STUART COONLEY

EXTERIOR VIEW, RESIDENCE OF JAMES W. THOMPSON
POND & POND, ARCHITECTS

RIVER AND JUST OPPOSITE THE HIGH EAGLE'S NEST BLUFF ON THE CROWN OF WHICH THE ARTIST COLONY IS LOCATED. THE OTHER BUILDINGS, GROUPED PICTURESQUELY ON A WINDING ROADWAY AT A DISTANCE FROM THE HOUSE, ARE THE DAIRY BARN, WITH BOILER PLANT AND REFRIGERATING MACHINE, AND THE COW BARN, THE HORSE BARN AND CARRIAGE HOUSE AND SILO WITH ATTACHED SHEDS. THE MATERIALS USED ARE CONCRETE, LIME STONE, ROUGH CAST; THE GENERAL BODY OF COLOR BEING WHITE, WITH TIMBER WORK STAINED DARK GREEN AND HERE AND THERE AN OUT CROPPING OF RED BRICK FOR RELIEF. :: :: :: :: ::

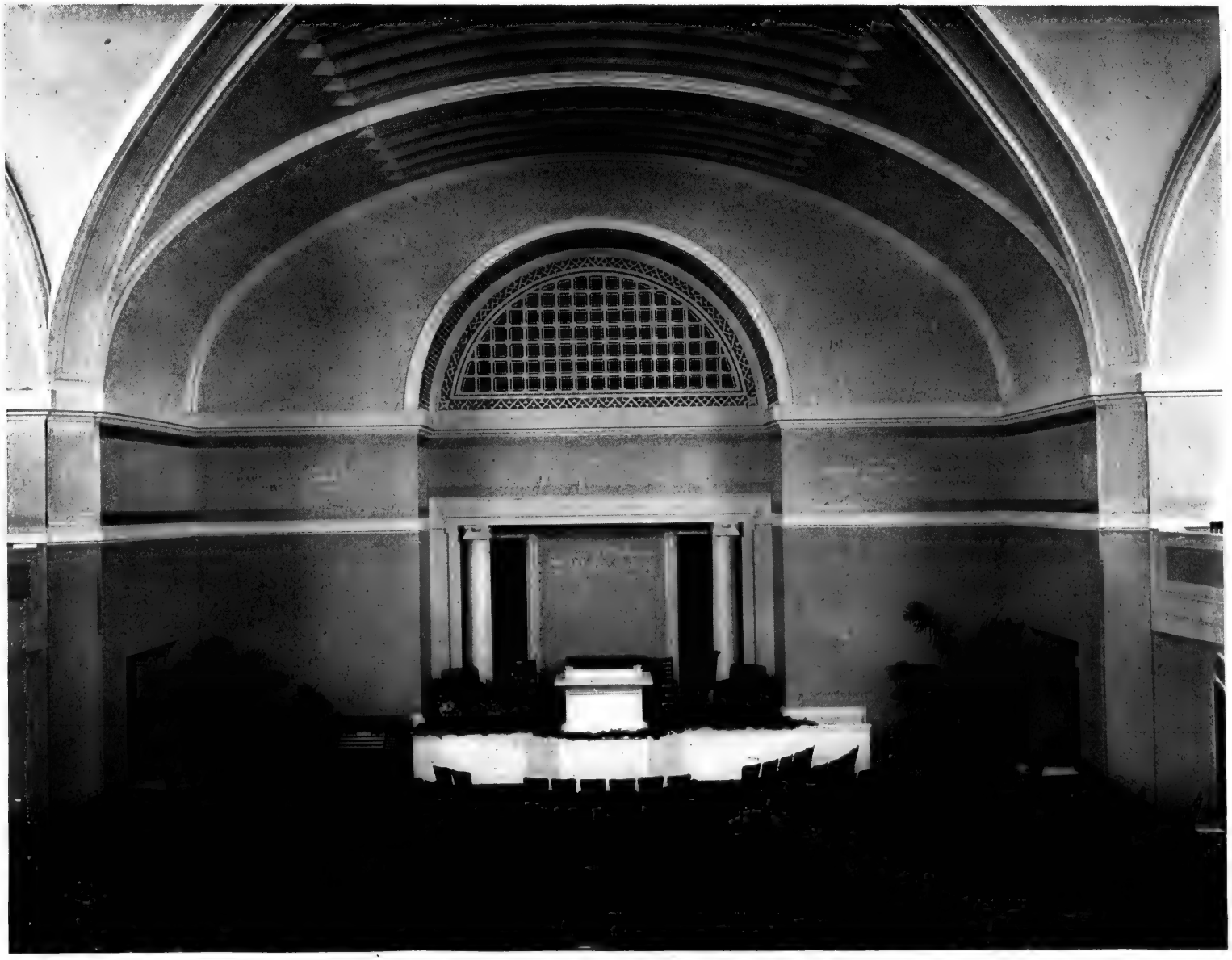








THIRD CHURCH OF CHRIST SCIENTIST OF CHICAGO. THE EXTERIOR IS EXECUTED IN DULL ENAMELLED BRICK WITH CORNICES AND ORNAMENTAL MEMBERS IN DULL GLAZED TERRA COTTA. THE BASE AND THE COLUMNS IN GRAY GRANITE, AND THE WINDOWS GLAZED WITH OPALESCENT GLASS IN PATTERN. THE BRICKS A SOFT MOTTLED GRAY IN COLOR, THE TERRA COTTA CREAM WHITE AND THE GRANITE OF THE SAME COLOR VALUE AS THE BRICKS



THIRD CHURCH OF CHRIST SCIENTIST OF CHICAGO. THE INTERIOR IS EXECUTED IN PLASTER WITH WOOD TRIM. THE BROAD SURFACES AND THE FORM OF THE ARCHITECTURAL MEMBERS ARE AN EXPRESSION OF THE STRUCTURAL FACT OF A WOOD FURRED VAULT SUPPORTED BY STEEL TRUSSES. THE DOMINANT COLOR IS GOLDEN YELLOW; THE MOULDINGS, ORGAN SCREEN, AND BALCONY FRONTS IN CREAM WHITE; THE WALLS GOLDEN YELLOW, THE ORNAMENTS STENCILLED IN GOLD AND THE GLASS GOLDEN YELLOW, PICKED OUT WITH WHITE AND GREEN



THE GARDEN FRONT



THE STABLE

COEDMORE—THE HOME OF MR. FRANK R. McMULLIN, HIGHLAND PARK, ILL.

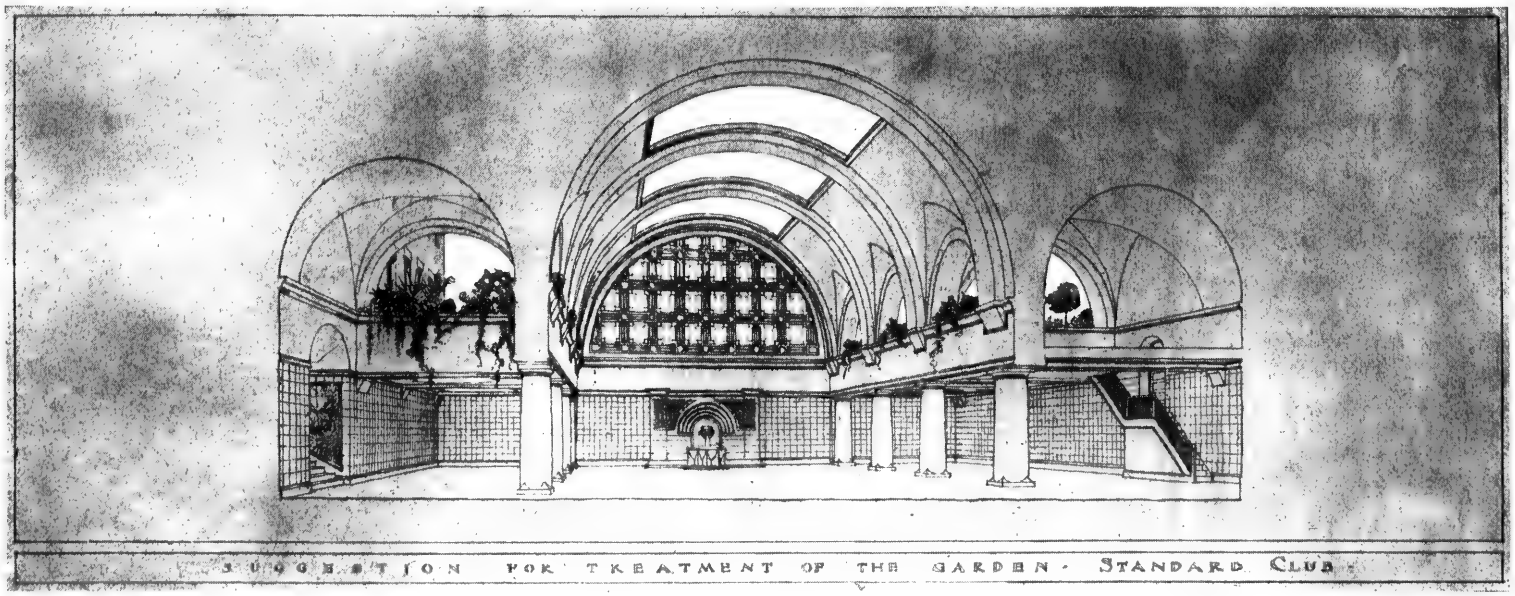
HUGH M. G. GARDEN, ARCHITECT



THE LIVING-ROOM



THE DINING-ROOM

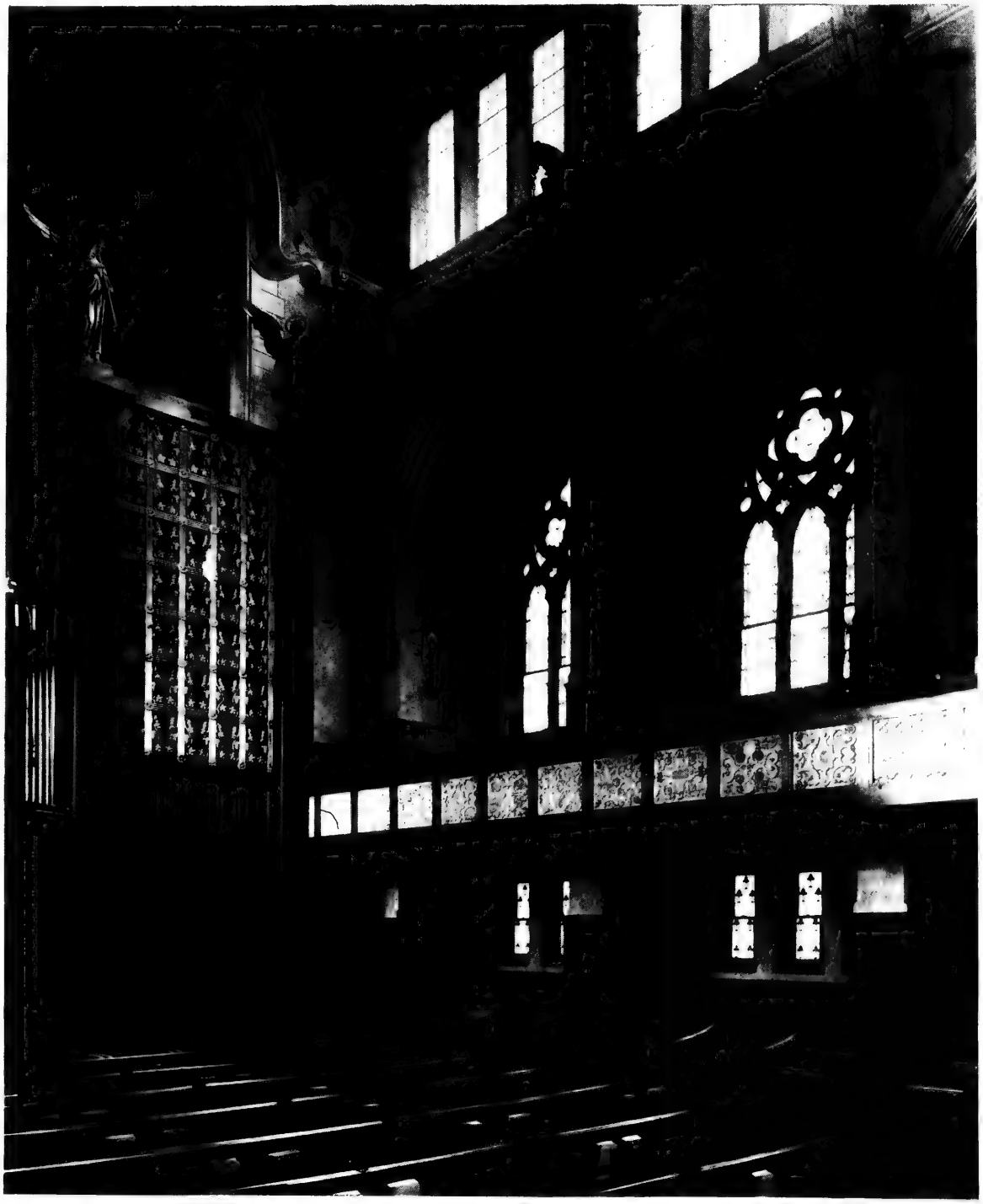


SUGGESTION FOR TREATMENT OF THE GARDEN - STANDARD CLUB

SCHEME FOR THE TREATMENT OF THE INTERIOR COURT OF A CITY CLUB HOUSE. TO BE EXECUTED IN CEMENT AND ENAMELLED TILES WITH A TILED FLOOR AND THE COLUMNS OF GRAY LIMESTONE. THE OPENINGS ARE ARRANGED TO BE CLOSED IN INCLEMENT WEATHER AND OPENED TO THE AIR WHEN THE WEATHER PERMITS.

A HOUSE IN BUENA PARK, CHICAGO. RICHARD E. SCHMIDT, ARCHITECT.







END OF PULPIT SECOND PRESBYTERIAN CHURCH ONE OF THE LAMPS HOWARD SHAW ARCHITECT CHICAGO





SEAT END

BRONZE ORGAN SCREEN

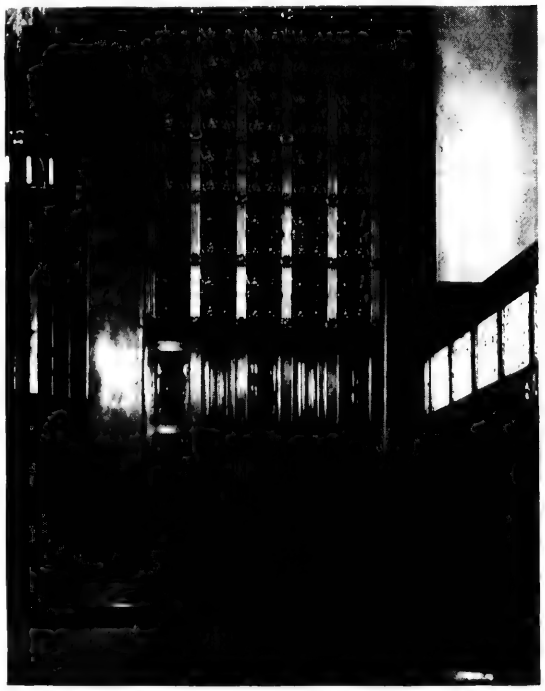


SECOND PRESBYTERIAN CHURCH
MICHIGAN AVENUE AND TWENTIETH STREET
CHICAGO



SEAT END

THE PULPIT



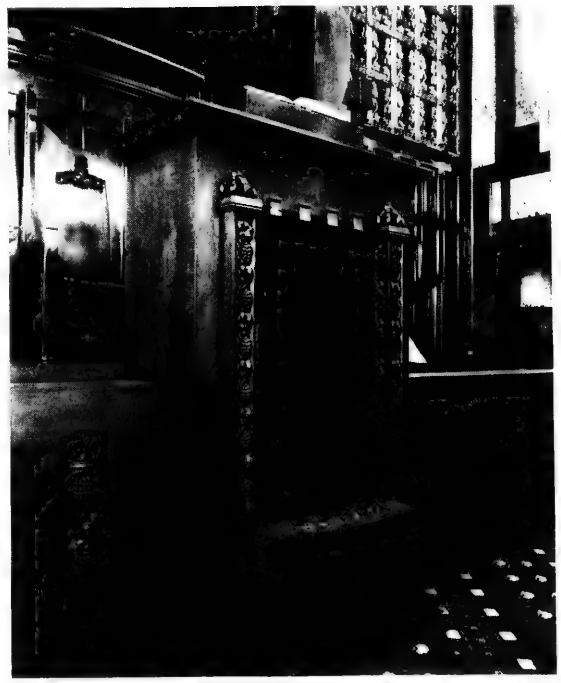
HOWARD SHAW

ARCHITECT

CHICAGO

ONE OF THE LAMPS







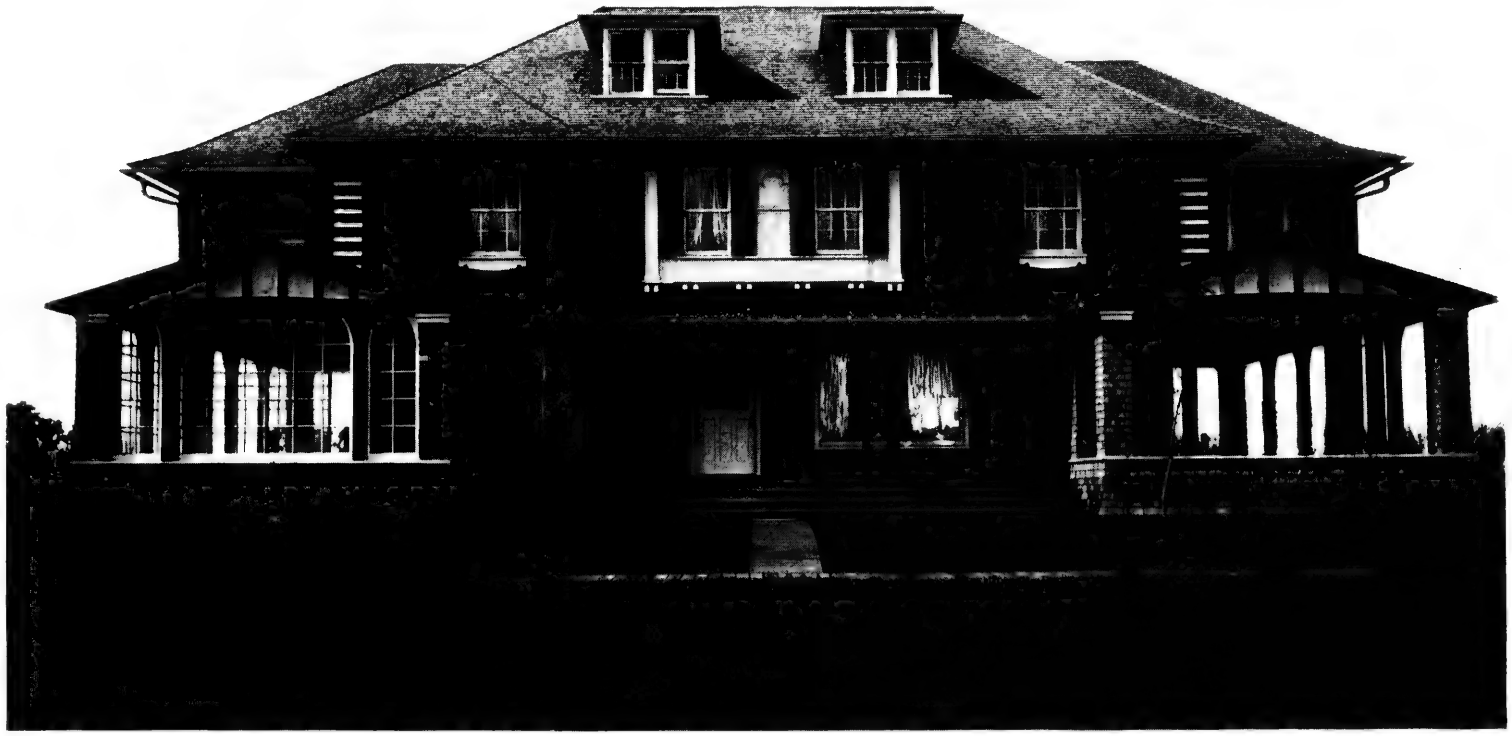
LAKESIDE PRESS BUILDING
HOWARD SHAW, ARCHITECT

ENTRANCE



VESTIBULE
62 LAKE SHORE DRIVE







COTTAGES AT MIDLOTHIAN COUNTRY CLUB, CHICAGO
HOWARD SHAW, ARCHITECT
BRONZE ENTRANCE DOORS
RESIDENCE 62 LAKE SHORE DRIVE, CHICAGO

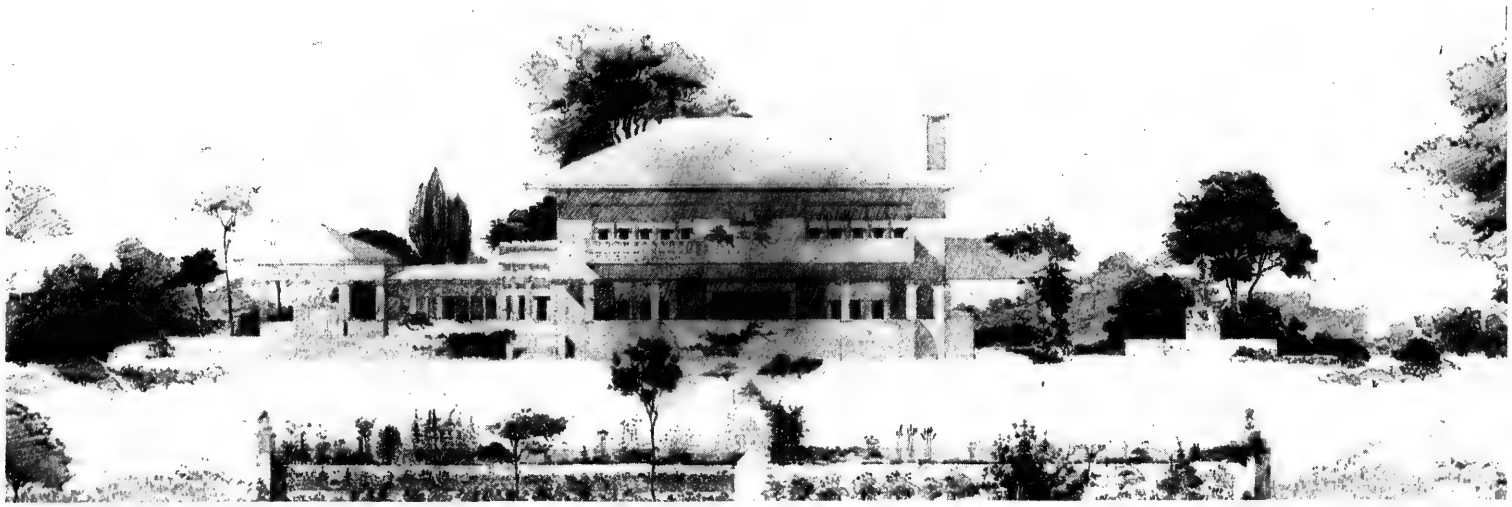






THE SOUTHERN HOME OF LOUIS H. SULLIVAN, ARCHITECT



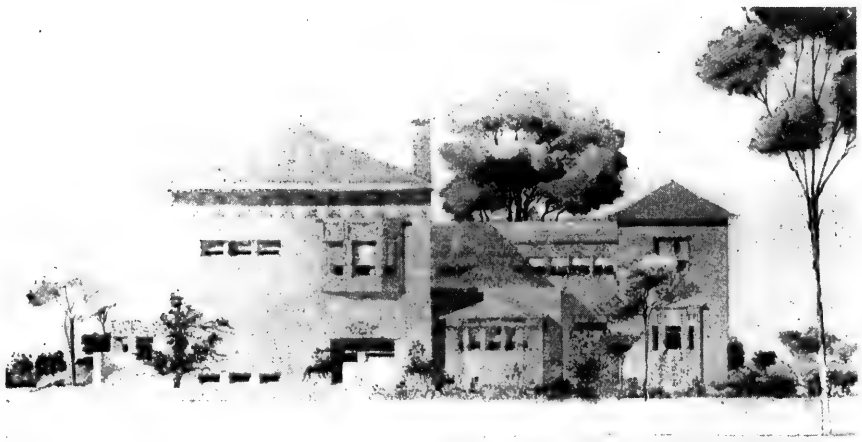


COTTAGE FOR MRS. N. F. McCORMICK, LAKE FOREST
LOUIS H. SULLIVAN, ARCHITECT

PLAN

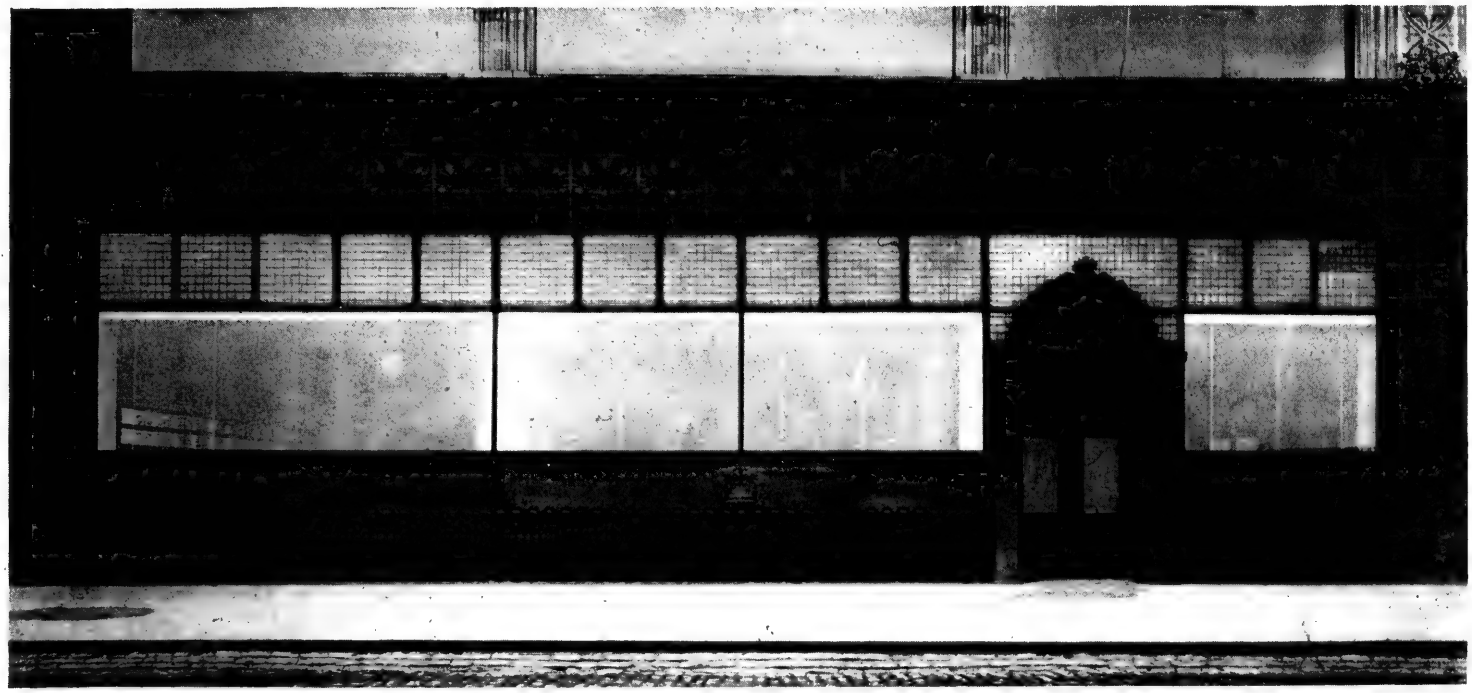


HOUSE FOR
ELLIS WAINWRIGHT
AT ST. LOUIS

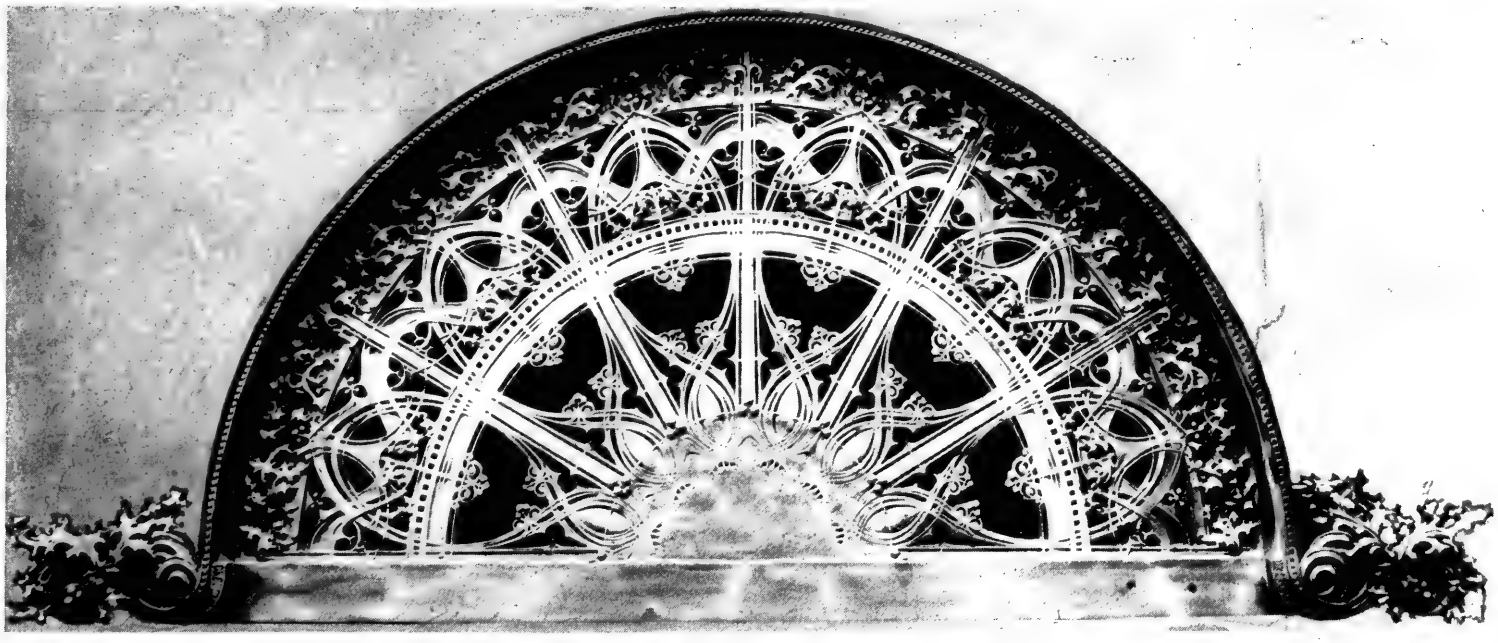


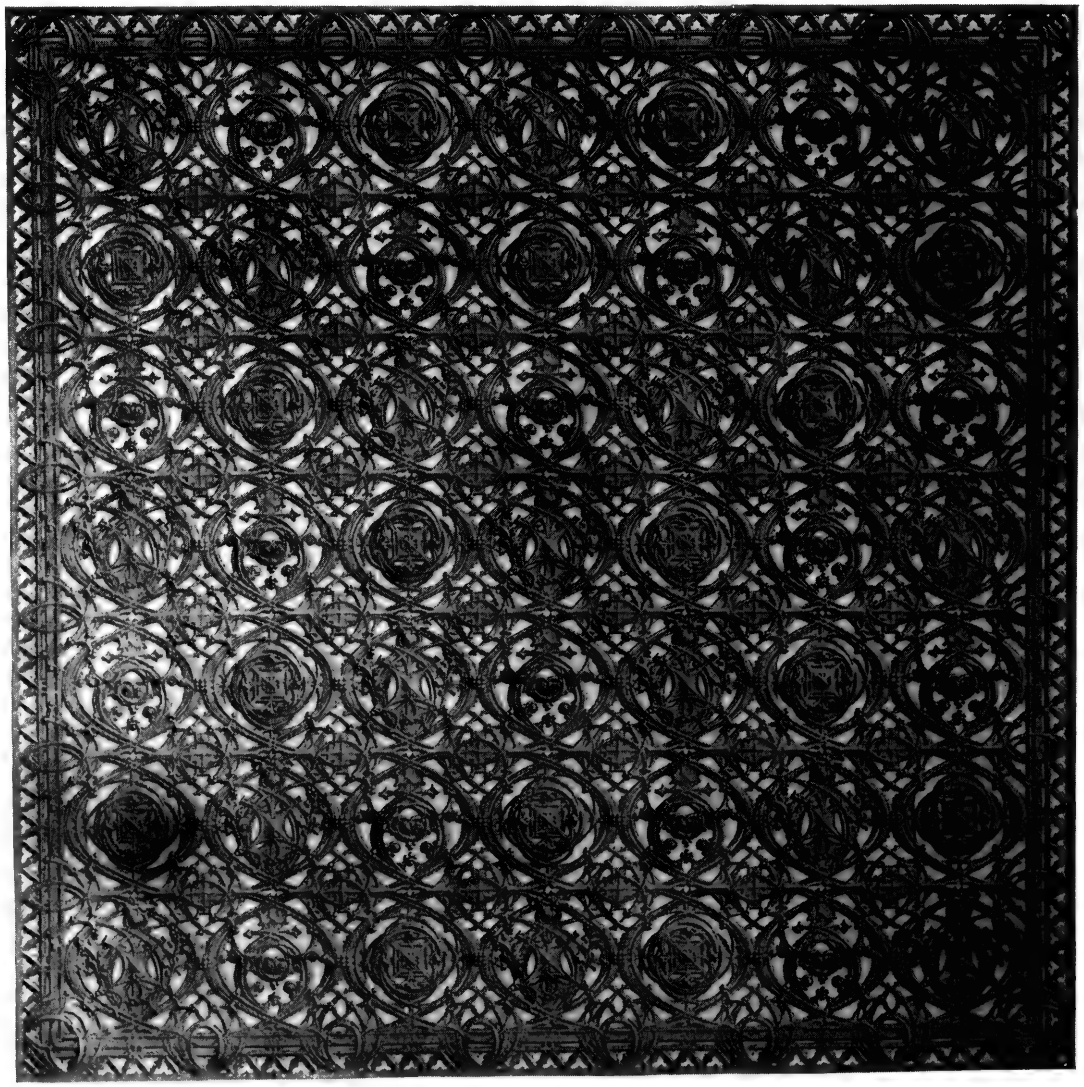
SPRING SONG—A DECORATION

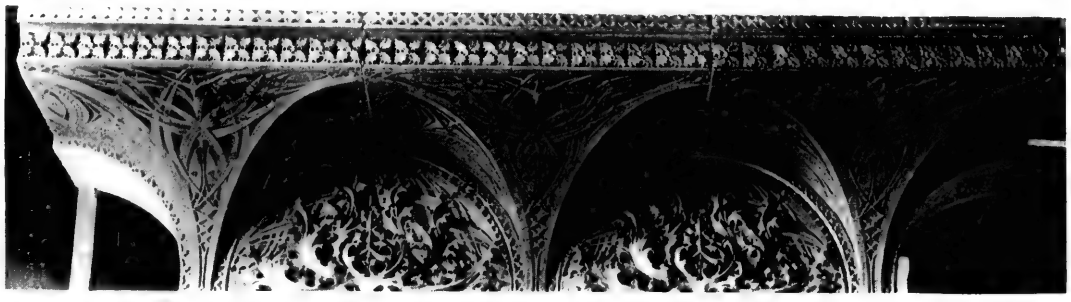




GAGE BROTHERS' BUILDING, MICHIGAN AVENUE. LOUIS H. SULLIVAN, ARCHITECT. DETAIL.



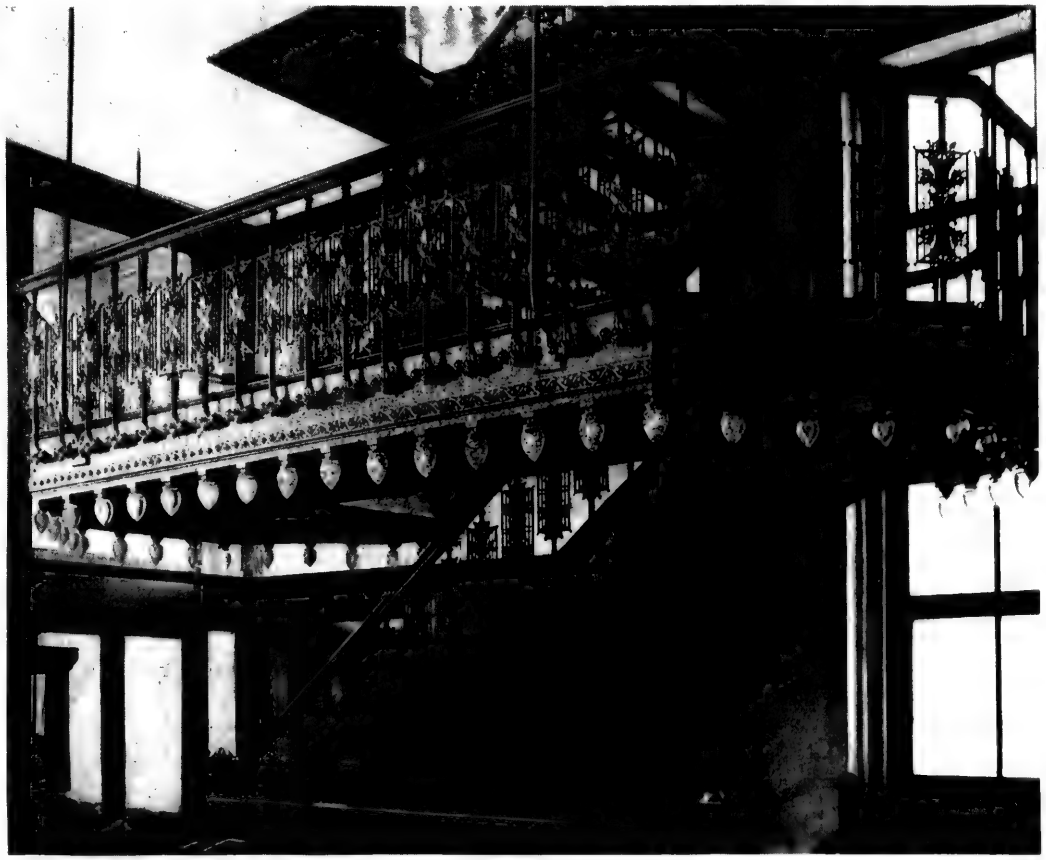




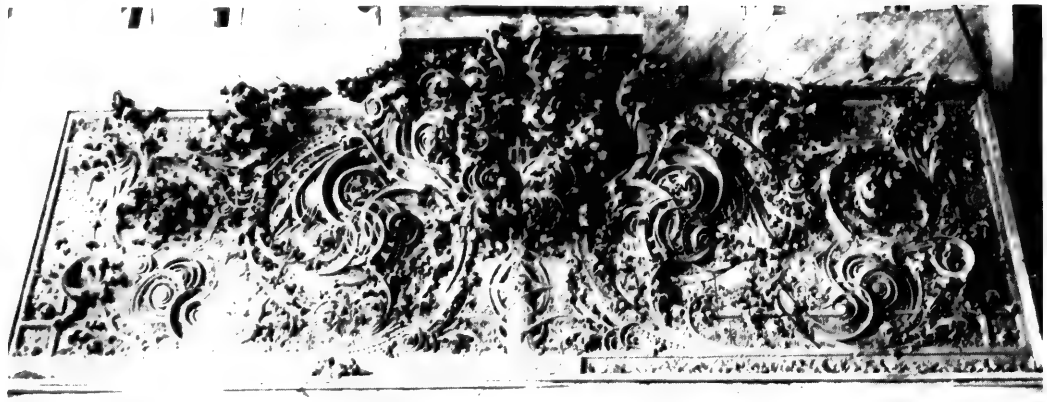


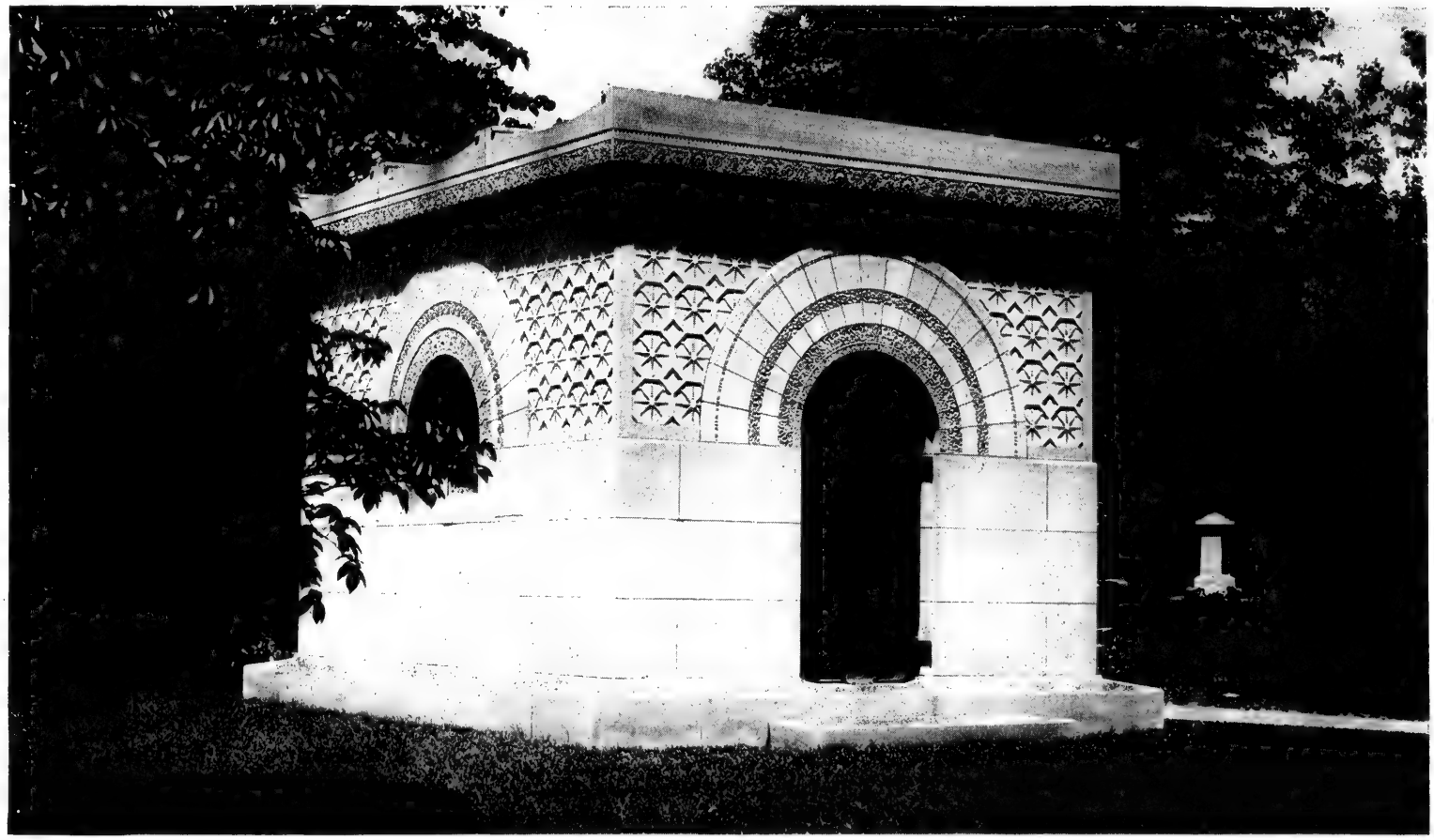
CAST-IRON GRILLE
AN ARC LAMP
A DETAIL
LOUIS H. SULLIVAN
ARCHITECT





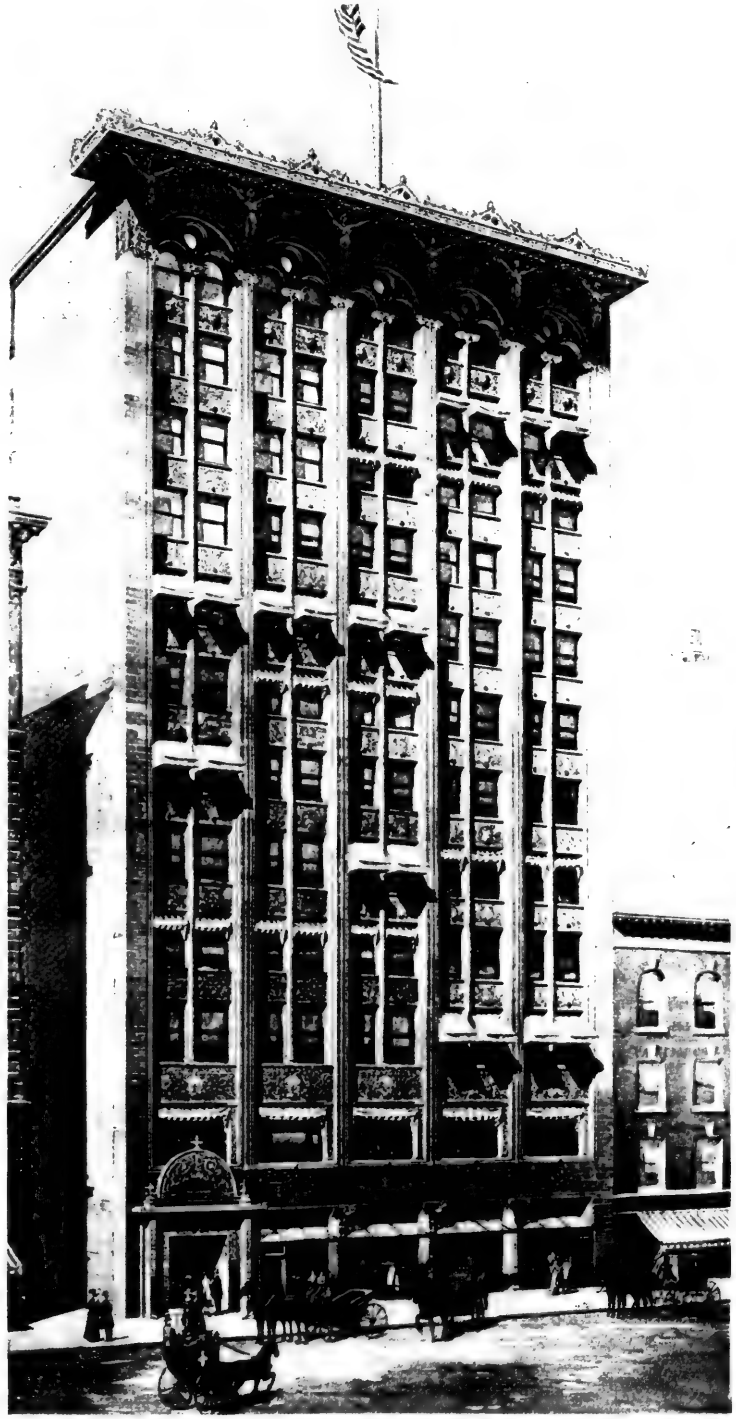
STAIRS IN STORE FOR SCHLESSINGER & MAYER
LOUIS H. SULLIVAN, ARCHITECT
EXTERIOR DETAIL OF STORE IN TERRA COTTA

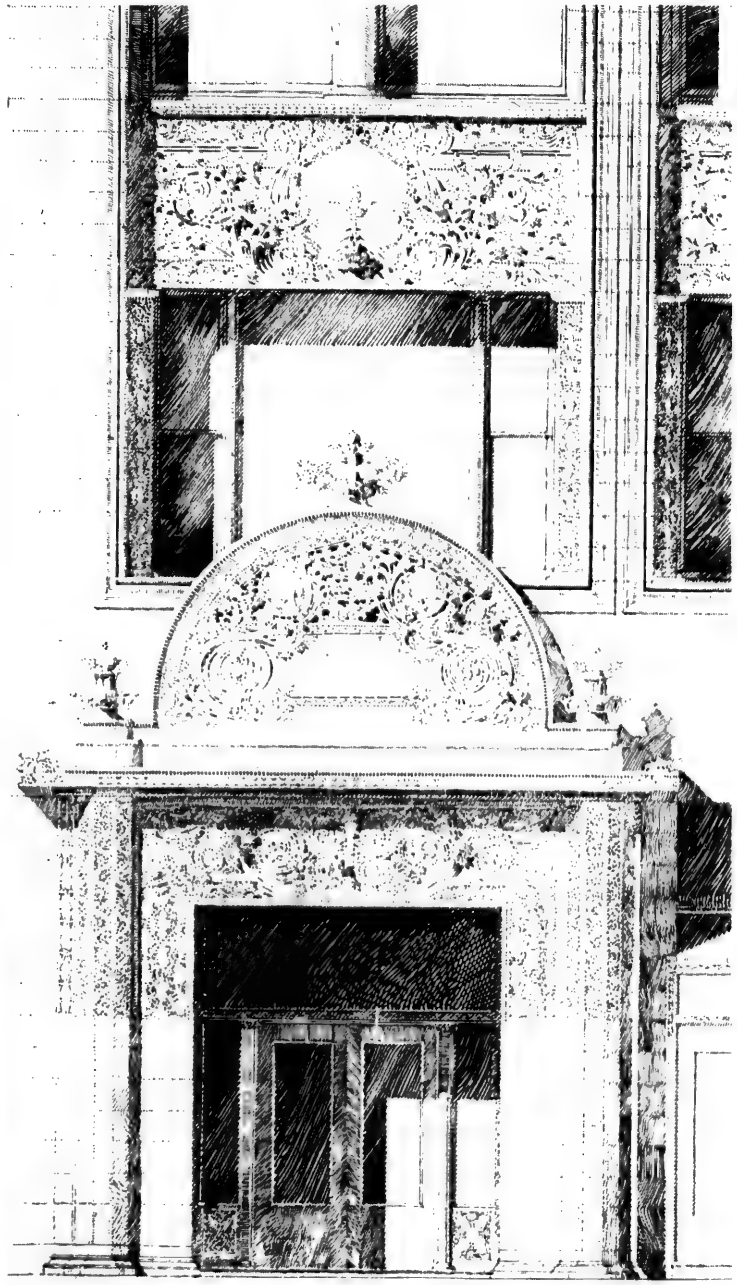




THE GETTY TOMB.
A MEDAL. LOUIS H.
SULLIVAN, ARCHI-
TECT :: :: ::







GENERAL VIEW AND DETAIL OF ENTRANCE
CONDICT BUILDING : NEW YORK.
LOUIS H. SULLIVAN, ARCHITECT



GRILL ROOM, DERBY CLUB, CLEVELAND, OHIO



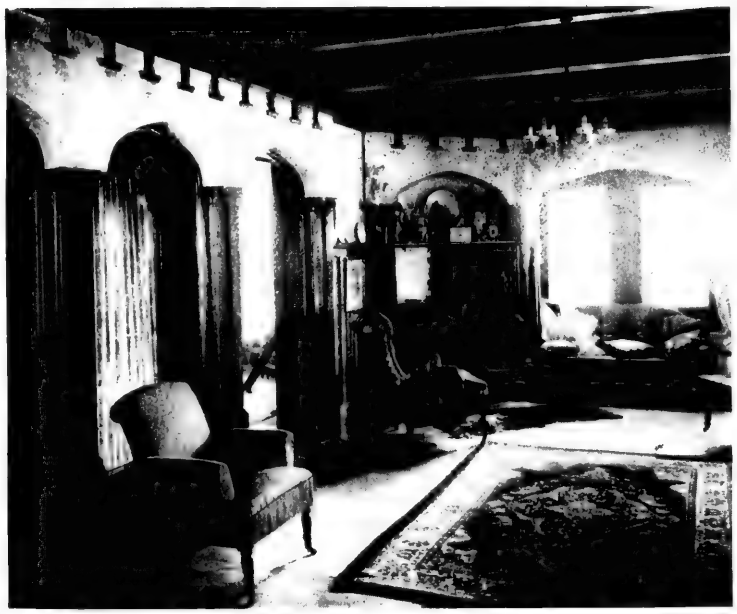
ENGINE HOUSE, CLEVELAND, OHIO

M. M. GLEICHMAN, ARCHITECT, CLEVELAND, OHIO

INTERIOR

OWN RESIDENCE

ENTERIOR

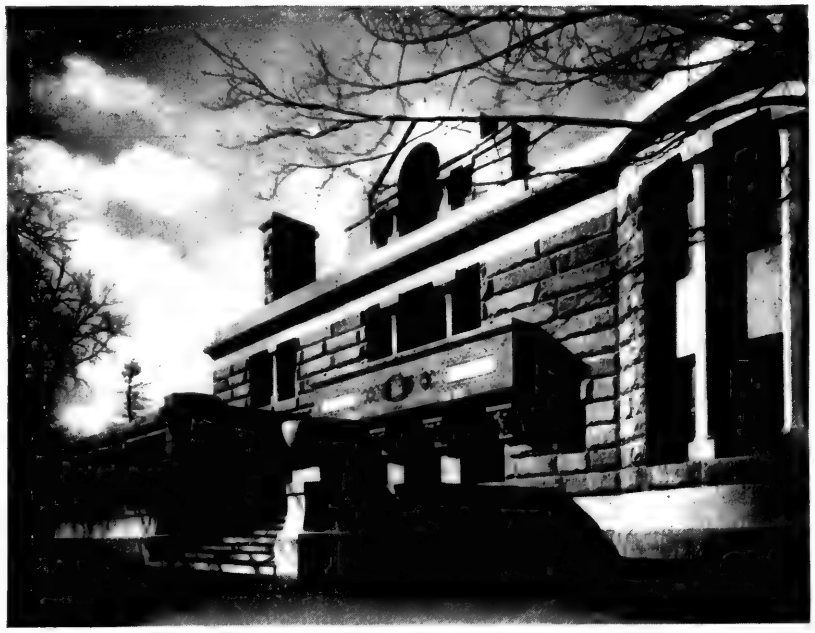






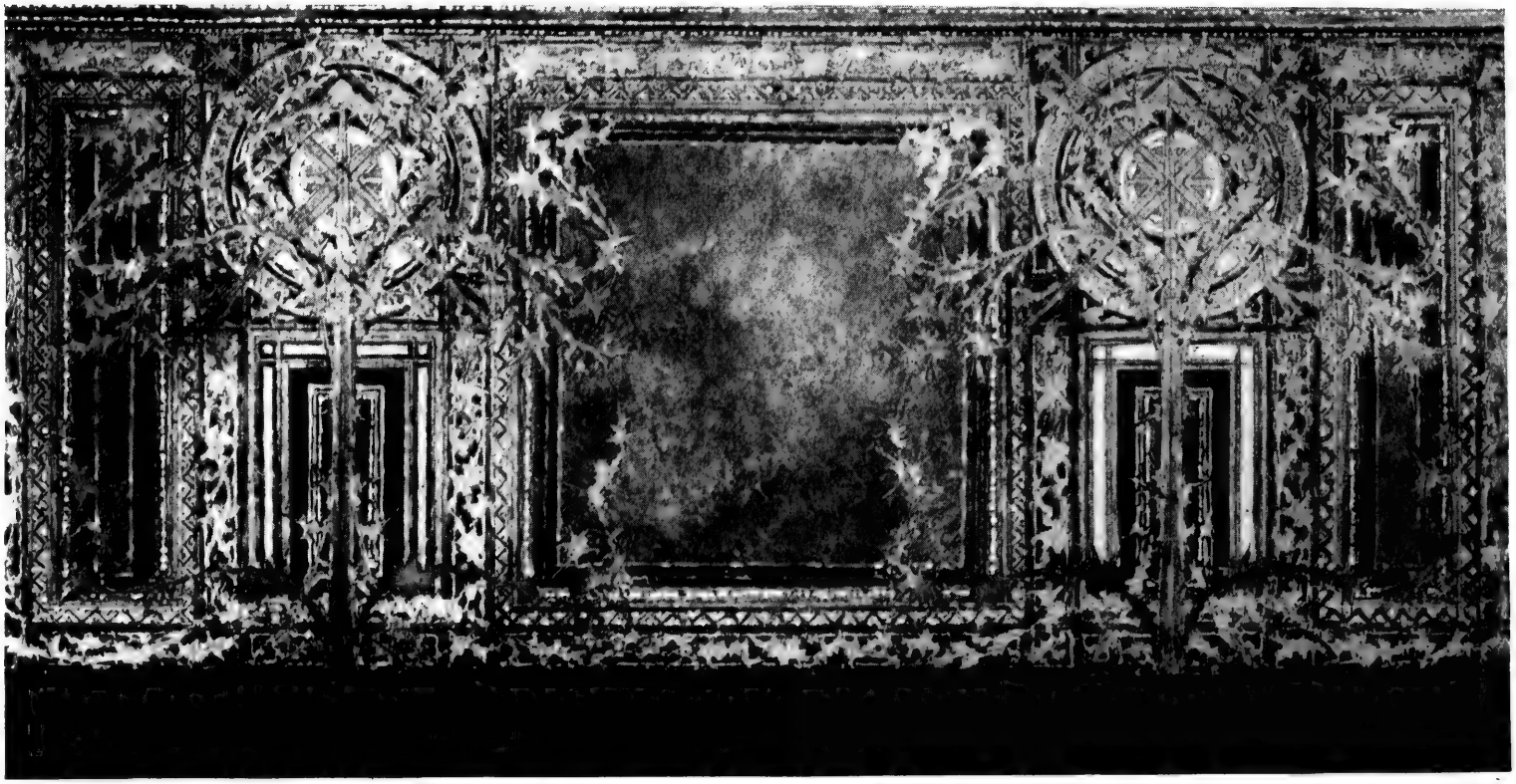
RESIDENCE FOR F. T. GATES, MONTCLAIR, N. J.
GEORGE W. MAHER, ARCHITECT
RESIDENCE FOR JAMES A. PATTEN, EVANSTON
DETAIL

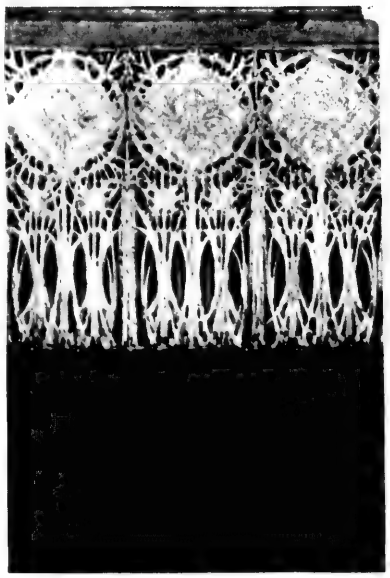




DETAIL

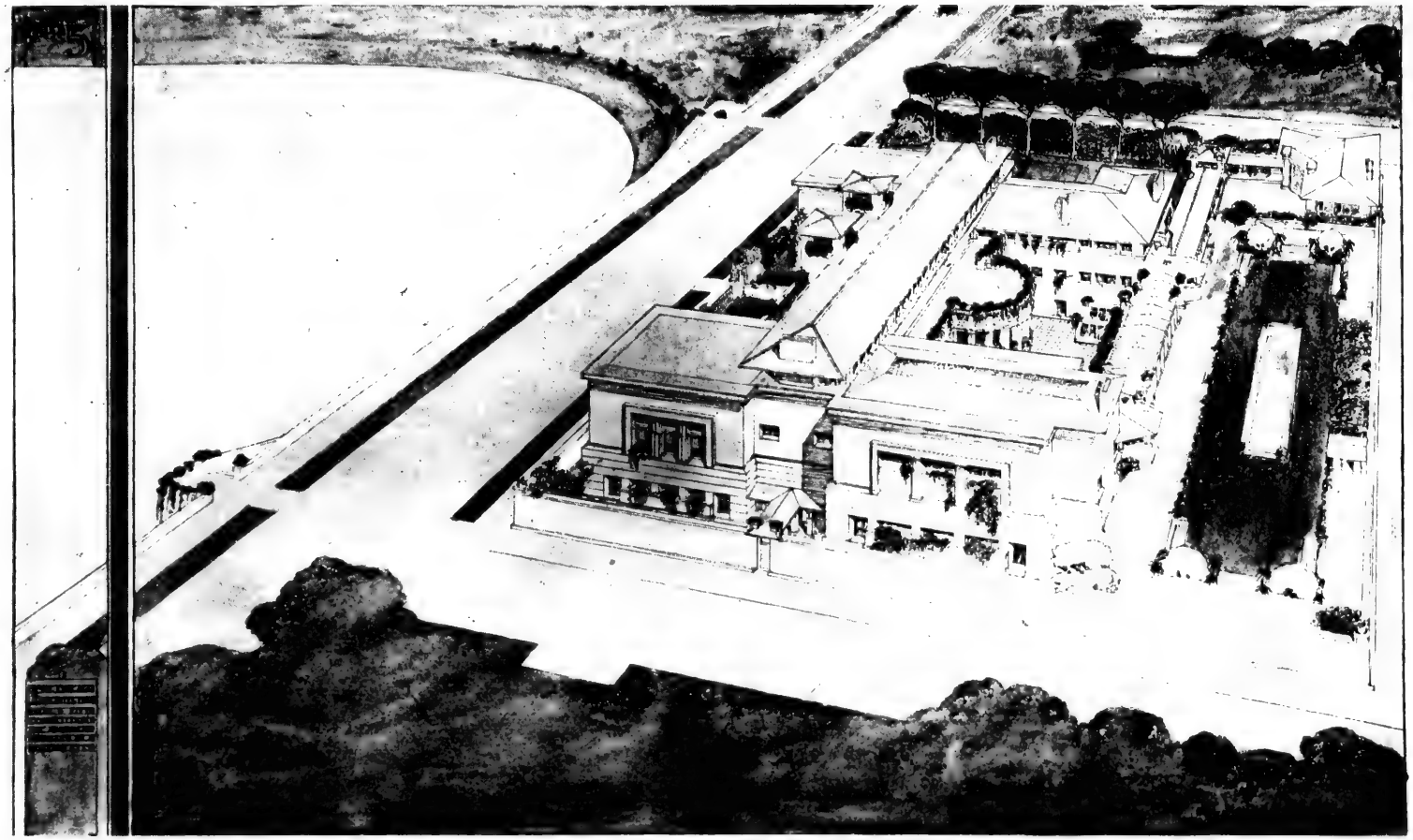






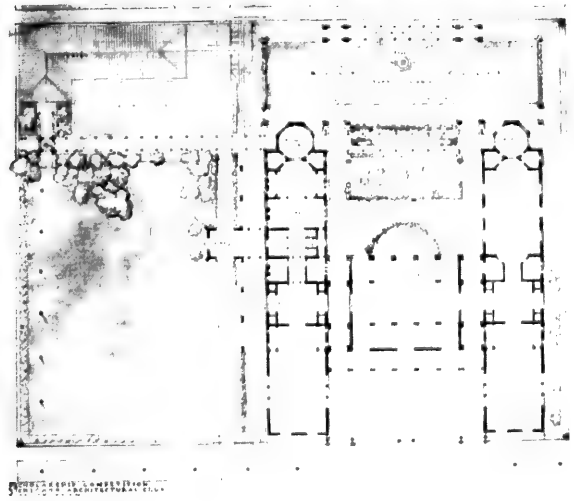
SKETCHES FOR WALL DECORATIONS
EXECUTED BY L. J. MILLET
FOR GEORGE W. MAHER, ARCHITECT

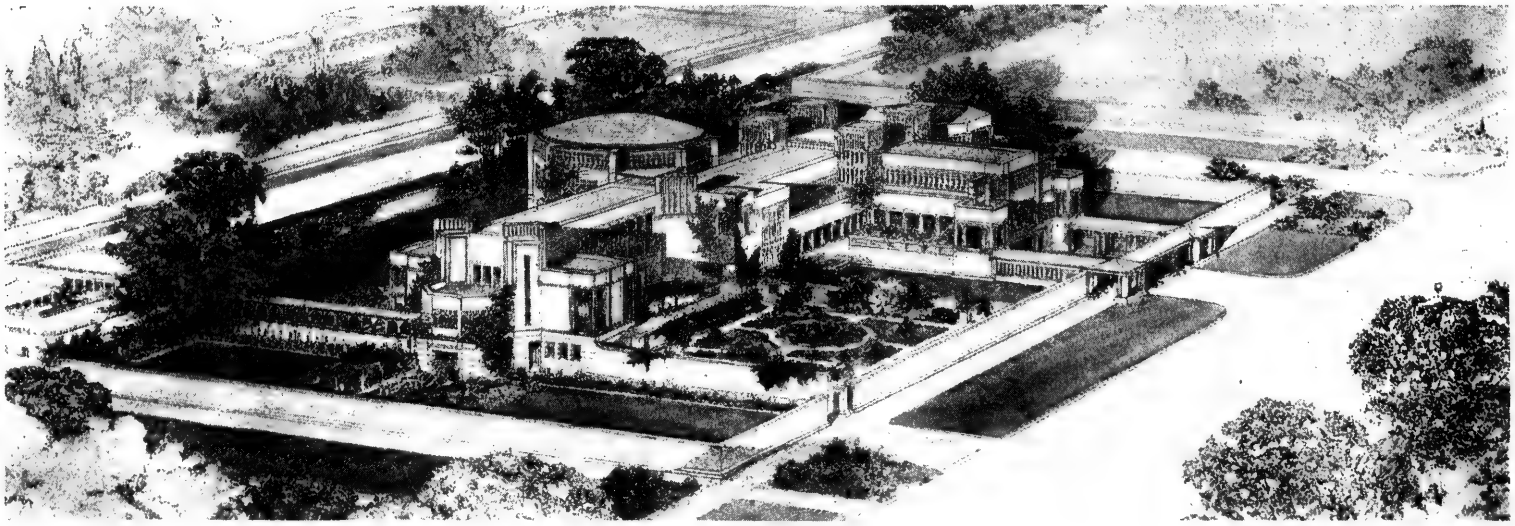






AN AMERICAN EMBASSY, BY J. H. PHILLIPS

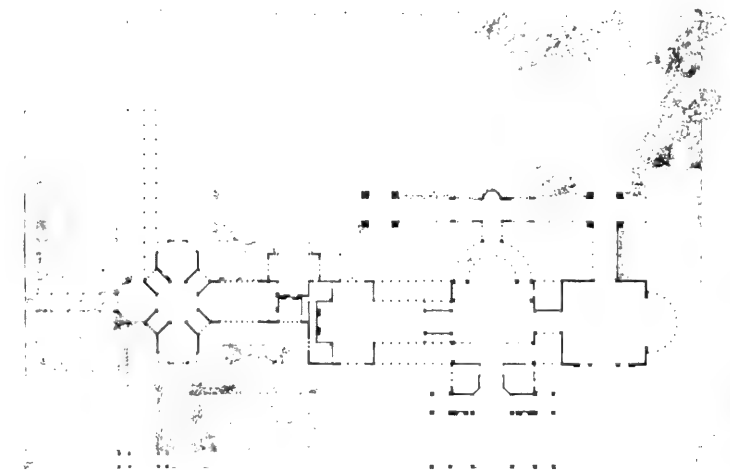




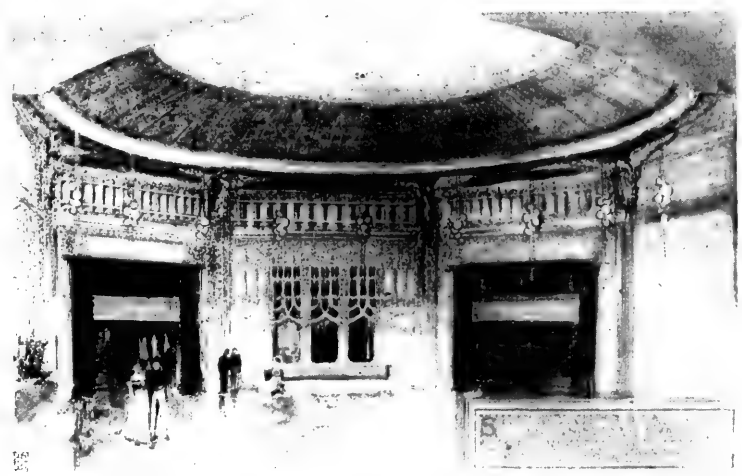
AN AMERICAN EMBASSY, BY WM. E. DRUMMOND — BIRD'S EYE

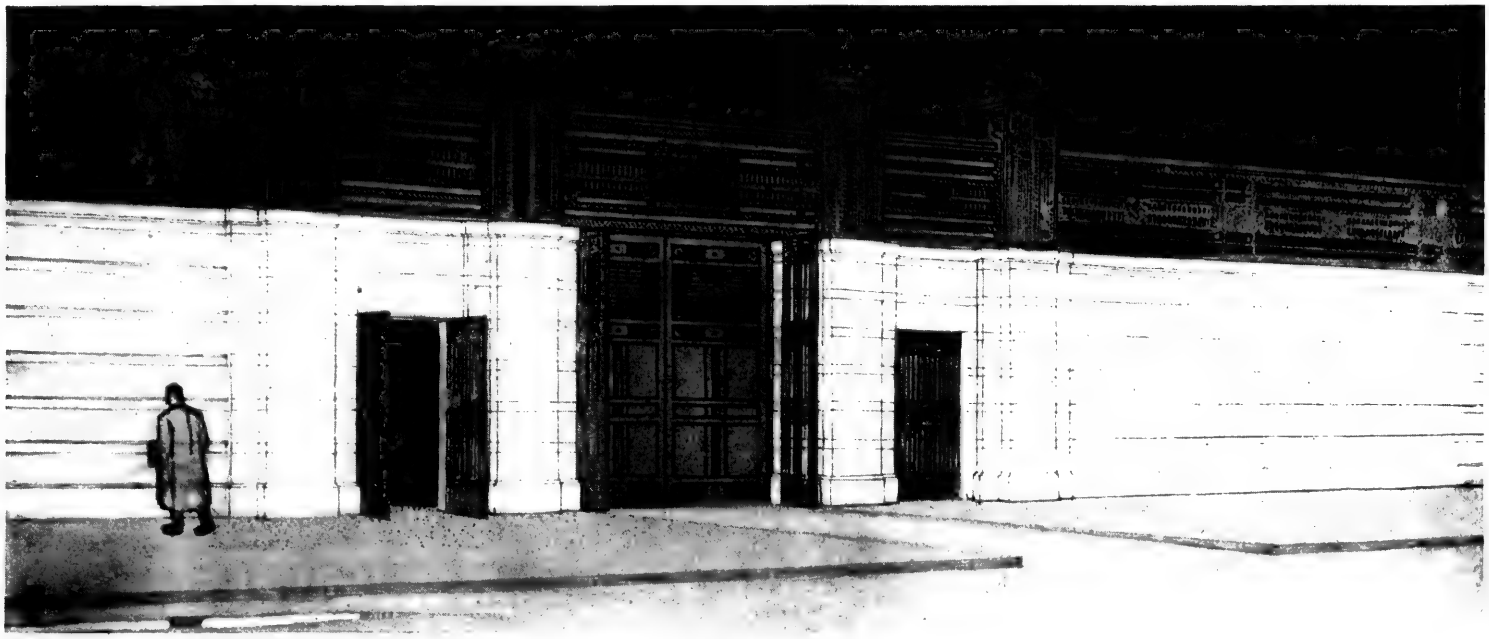
THE DRAWINGS ON THIS PAGE, THE PRECEDING PAGE AND THE TOP DRAWING ON THE FOLLOWING PAGE ARE SOME OF THE DRAWINGS SUBMITTED IN LAST YEAR'S SCHOLARSHIP COMPETITION. THE COMPETITION THIS YEAR CLOSED TOO LATE FOR PUBLICATION. THE COMPETITION THIS YEAR WAS VERY SUCCESSFUL FROM THE STANDPOINT OF THE NUMBER OF COMPETITORS AND GENERAL EXCELLENCE OF WORK PRODUCED. THE AMOUNT OF MONEY (ONLY THREE HUNDRED AND TWENTY-FIVE DOLLARS) FURNISHED THE CHICAGO SCHOLAR IS ENTIRELY TOO SMALL. WHEN WE CONSIDER THAT EVERY LARGE CITY IN THE EAST HAS FROM TWO TO FOUR SCHOLARS IN EUROPE ALL THE TIME, WHO ARE FURNISHED ONE THOUSAND DOLLARS EACH, IT WOULD SEEM THAT THE CITIZENS OF CHICAGO SHOULD TAKE INTEREST ENOUGH IN THE ARCHITECTURE OF THEIR CITY TO KEEP ONE MAN AT LEAST PERFECTING HIMSELF IN HIS ART

PLAN



BALLROOM

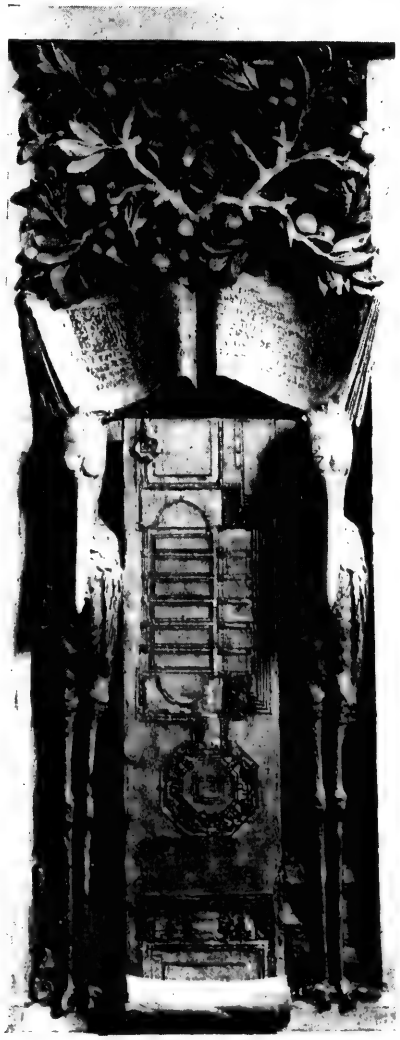




AN AMERICAN EMBASSY. THE ENTRANCE
BIRCH BURDETTE LONG

LIVING-ROOM COTTAGE FOR ADLAI T. EWING, SPRING LAKE, MICH.
JARVIS R. HARBECK, ARCHITECT

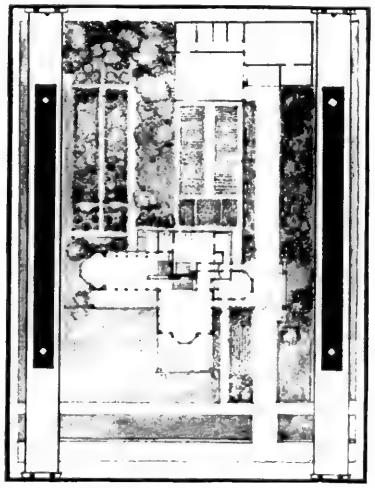




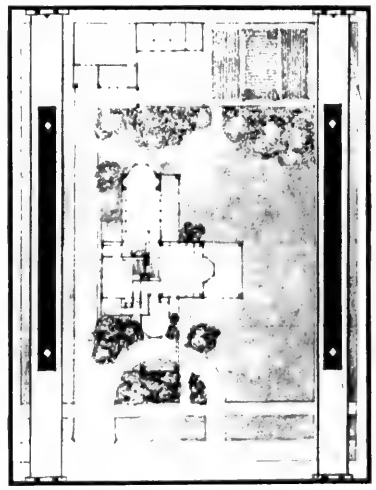
THE WORK OF FRANK LLOYD WRIGHT

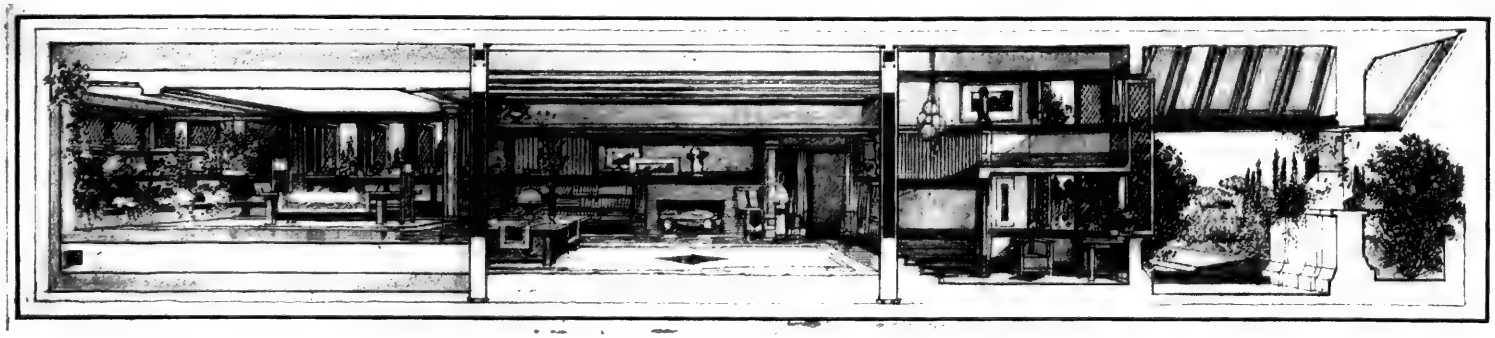






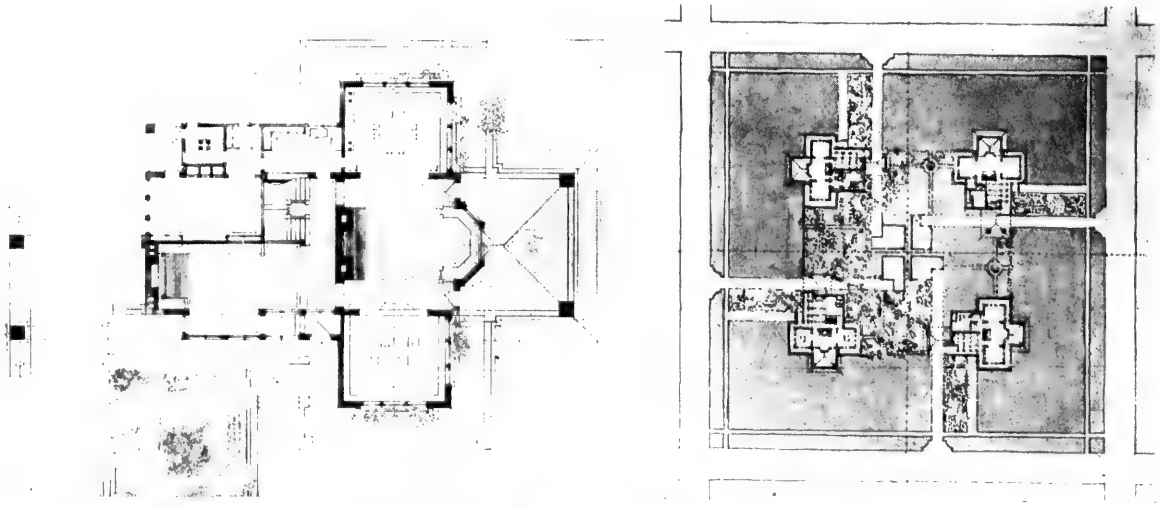
THE NINTH DESIGN IN THE LADIES' HOME JOURNAL SERIES OF MODERN SUBURBAN HOMES. THE BLOCK PLANS AT EITHER SIDE OF THE PAGE SHOW ALTERNATIVE ARRANGEMENT SUITED TO AN AVERAGE SUBURBAN LOT WITH A FRONTAGE OF SEVENTY-FIVE FEET. AT THE BOTTOM OF THE PAGE IS A SECTIONAL VIEW OF DINING-ROOM, LIVING-ROOM, AND ENTRANCE WAY, SHOWING THE ROOMS IN TRUE RELATION TO EACH OTHER. THE FRAME OF THIS BUILDING, AS OF THE HOUSE ON NEXT PAGE IS OF WOOD PLASTERED OUTSIDE UPON METAL LATH WITH OUTSIDE TRIM OF UNDRESSED WOOD, STAINED BROWN. THE INTERIOR FINISH IS OF STAINED AND WAXED PINE OVER ROUGH SAND FINISHED PLASTER, ALSO WAXED. THE HOUSE IS TO BE BUILT AT RIVERSIDE, ILLINOIS, AND FINISHED AS HERE SHOWN.







THE FIFTH DESIGN IN THE LADIES' HOME JOURNAL SERIES OF MODERN SUBURBAN HOUSES. THE QUADRUPLE BLOCK PLAN AND VIEW AT BOTTOM OF THE PAGE SHOWS AN ARRANGEMENT OF THE HOUSES THAT GIVES PRIVACY TO EACH HOUSEHOLDER, SECURING AT THE SAME TIME A BREADTH OF TREATMENT FOR THE WHOLE THAT BRINGS MANY ADVANTAGES OVER THE PRESENT SYSTEM OF SUBDIVIDING A SIMILAR BLOCK. THE LARGER PLAN AT THE CENTER OF THE PAGE SHOWS THE DETAILED ARRANGEMENT OF THE PLAN USED AS THE BASIS FOR THE GROUP. :: :: ::



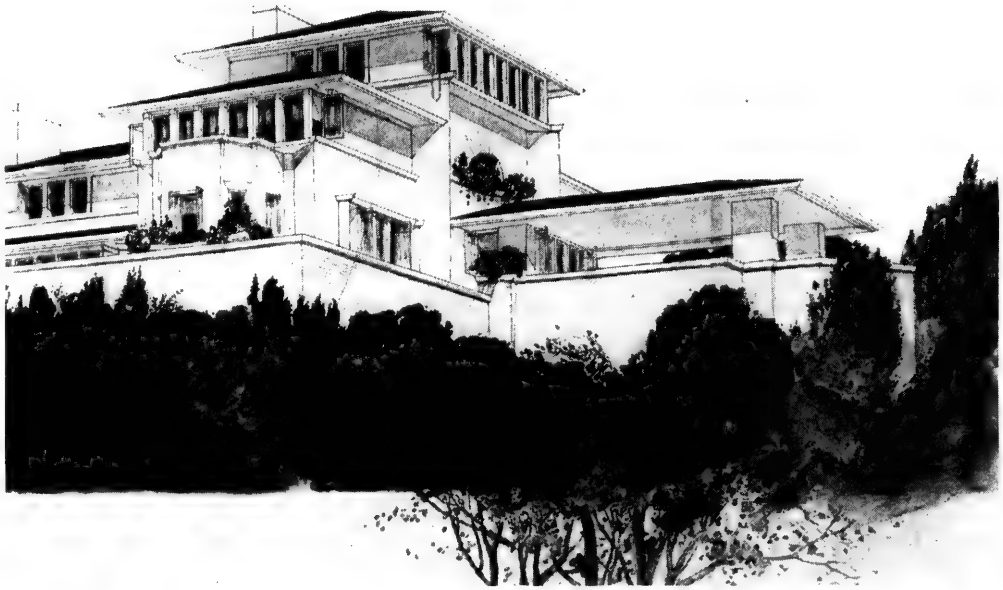


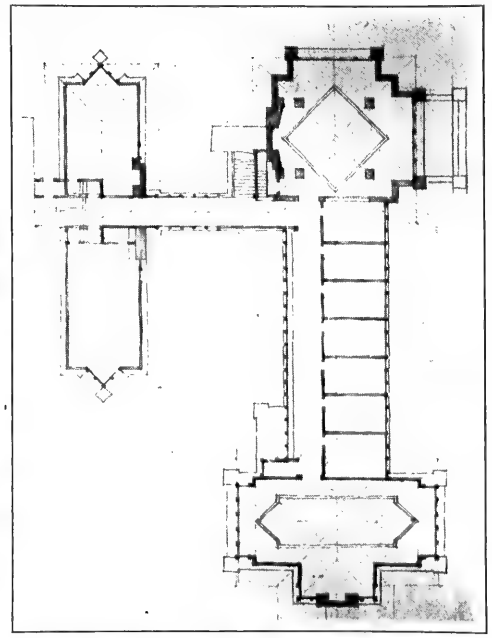


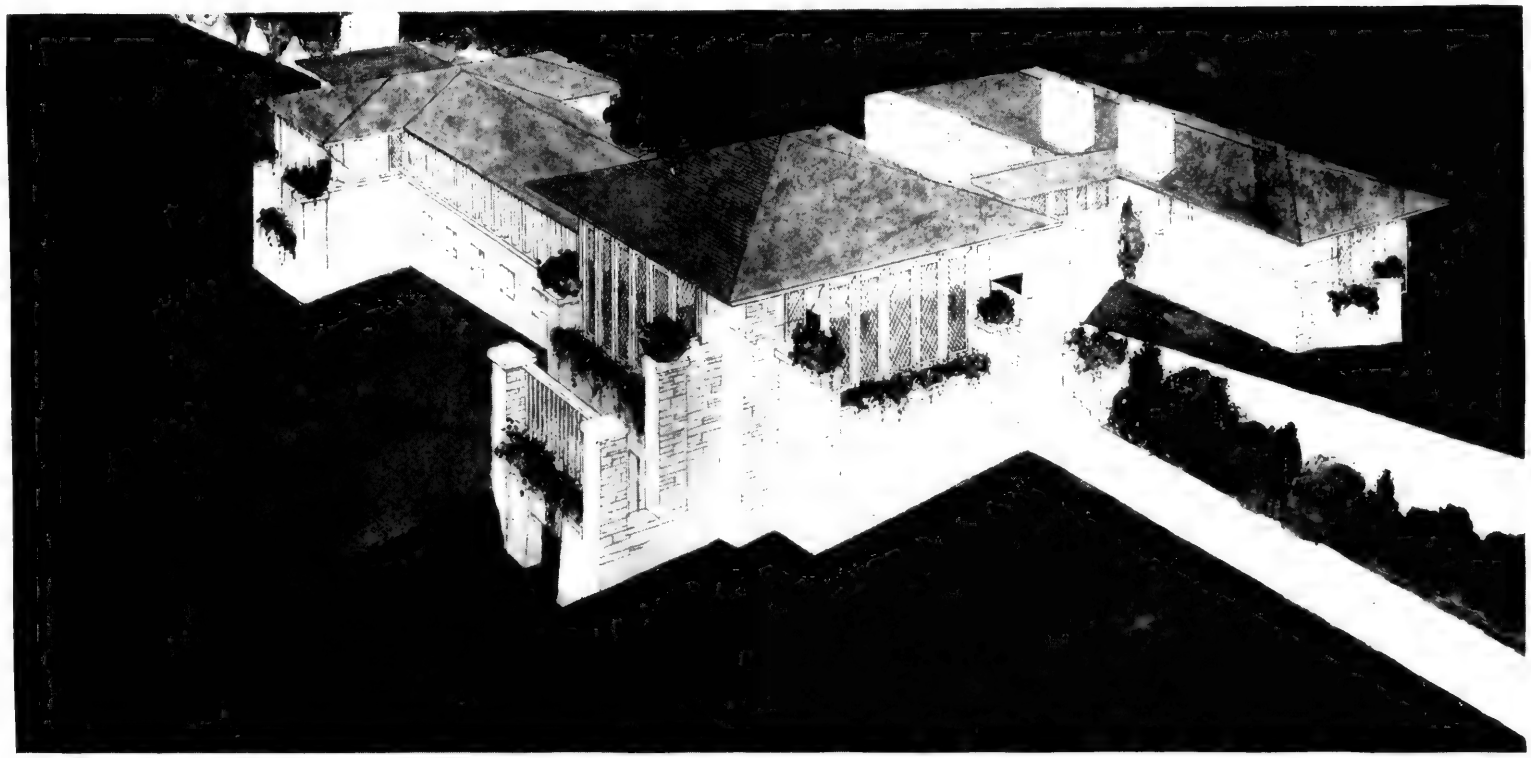


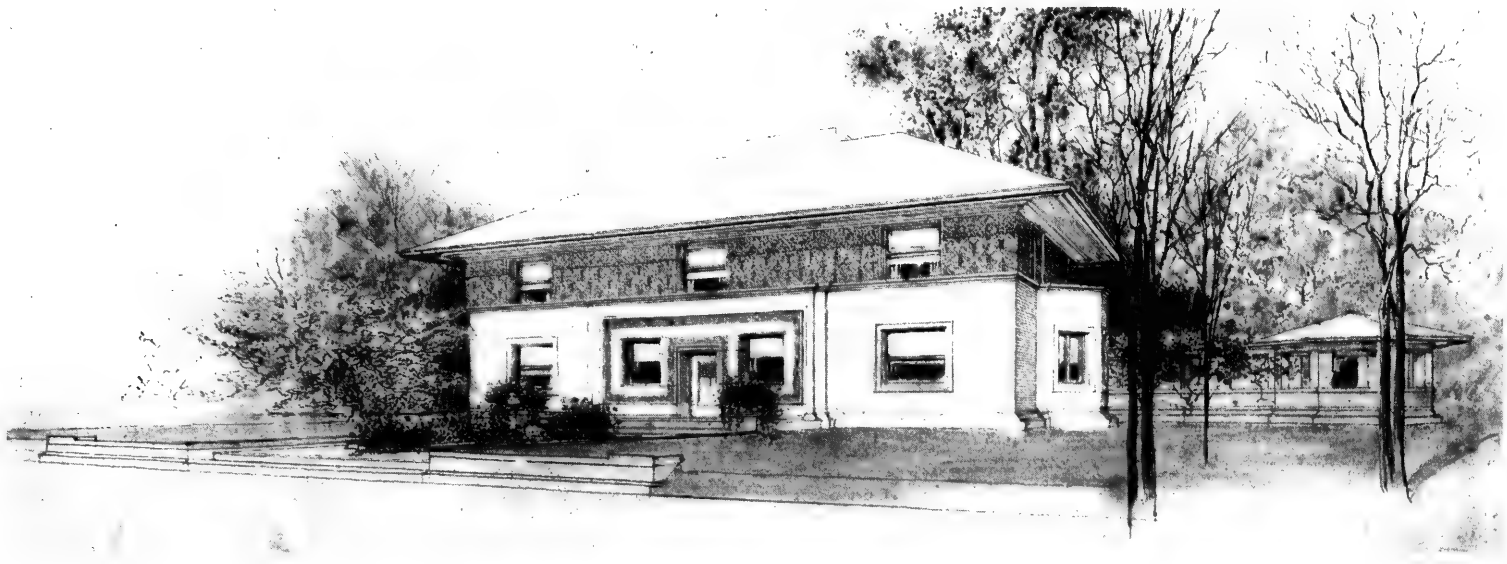
AT THE TOP OF THIS AND THE FOLLOWING PAGE IS A PERSPECTIVE DRAWING OF THE METZGER HOUSE TO BE BUILT AT SAULT STE MARIE, MICHIGAN, WITH A BLOCK PLAN OF THE GROUND TO THE LEFT. THE HOUSE IS TO BE BUILT OF NATIVE LIGHT GRAY SANDSTONE WITH TILE ROOFS. AT THE BOTTOM OF THE FOLLOWING PAGE IS A BIRD'S-EYE VIEW OF THE HILLSIDE HOME SCHOOL, AT HILLSIDE, WISCONSIN, WITH A PLAN ABOVE TO THE RIGHT. THE SCHOOL IS BUILT OF PINK SANDSTONE AND OPEN TIMBER CONSTRUCTION OF OAK. THE DRAWING BELOW THIS TEXT SHOWS THE STREET FRONT OF THE ROGERS HOUSE AT OAK PARK. THE EXTERIOR WALLS ARE PLASTERED. THE METZGER HOUSE AND THE ROGERS HOUSE ARE THE WORK OF FRANK LLOYD WRIGHT AND WEBSTER TOMLINSON.

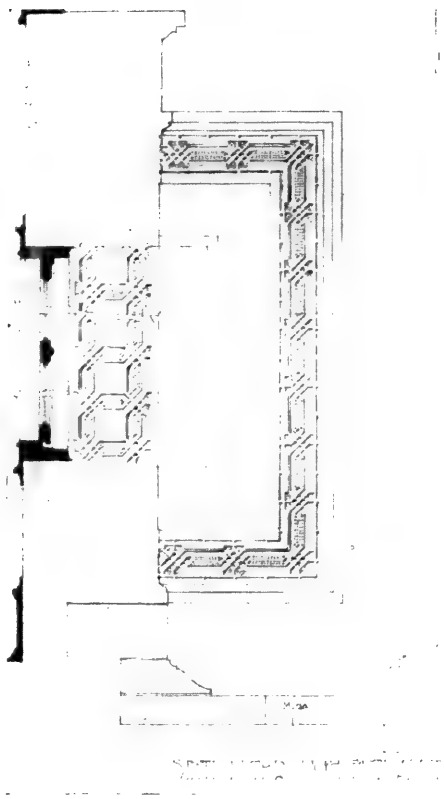








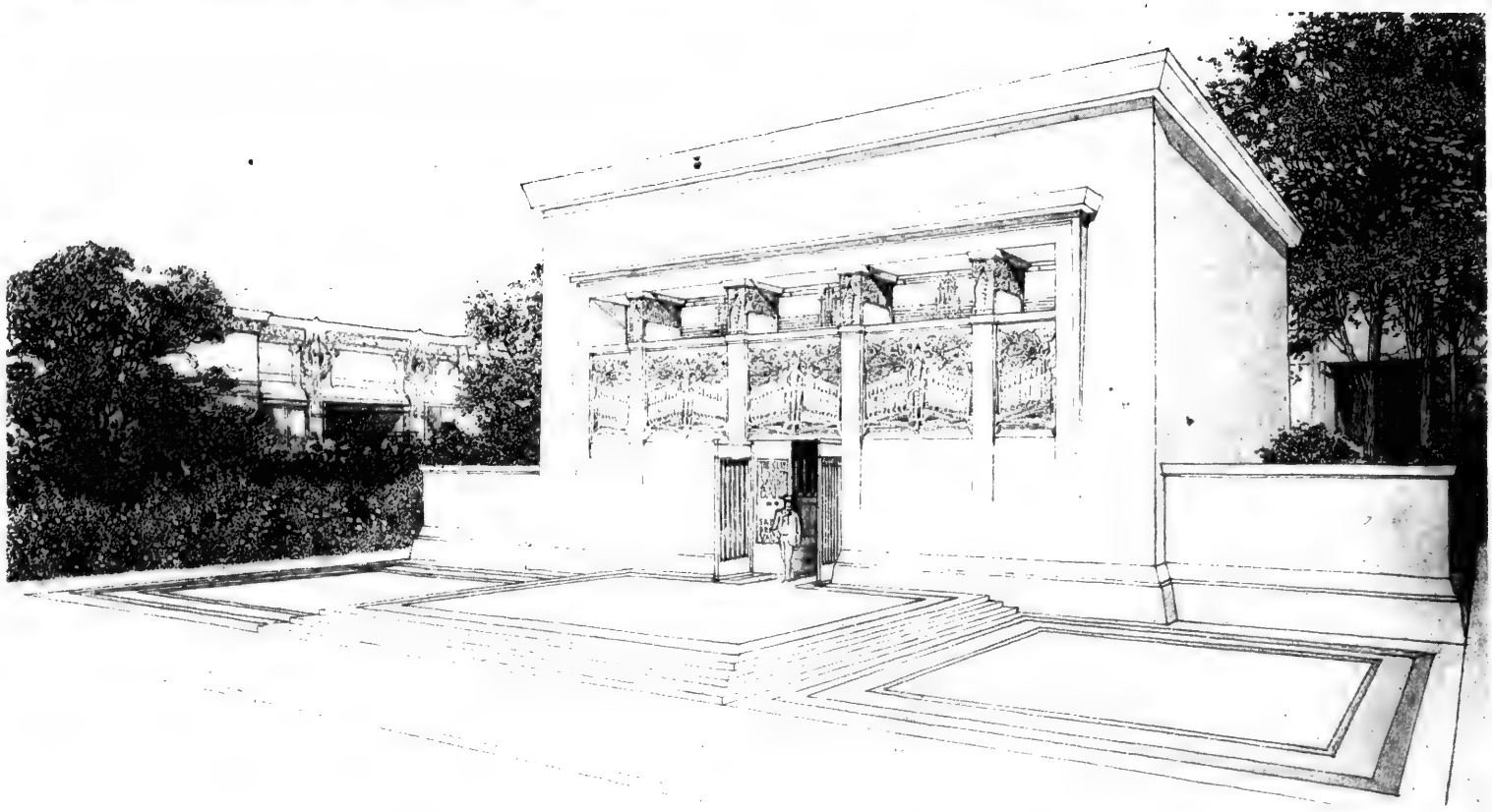


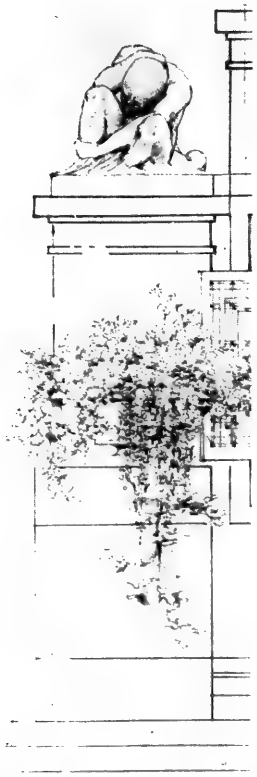


THE WINSLOW HOUSE AND BARN AT RIVER FOREST, ILL., AT THE TOP OF THIS AND THE FOLLOWING PAGE, WITH A DETAIL OF THE STONE CARVING OF THE ENTRANCE TO THE WINSLOW HOUSE AT THE LOWER LEFT-HAND CORNER OF THIS PAGE. BENEATH THIS TEXT IS A DETAIL OF THE LOGGIA COLUMNS OF THE HELLER HOUSE ON WOODLAWN AVENUE, CHICAGO. BELOW THE WIEW OF THE WINSLOW BARN ON THE NEXT PAGE IS A STUDY FOR A VILLAGE BANK - PUBLISHED IN THE BRICK BUILDER'S SERIES—DESIGNED TO BE CAST IN CONCRETE ENTIRE. THE WINSLOW HOUSE STANDS IN SPACIOUS GROUNDS ADJOINING THE WALLER ESTATE AT RIVER FOREST AND WAS BUILT IN EIGHTEEN NINETY-FOUR. THE WALLS ARE OF A BRIGHT GOLDEN ROMAN BRICK; THE MODELED ORNAMENT OF THE FRIEZE A DEEP CREAM COLOR; THE ROOF OF A SOFT YELLOWISH PINK SHINGLE TILE. THE AUVERGNE PRESS IS LOCATED IN A WING OF THE BARN. COLOR AND MATERIALS OF THE BARN ARE SIMILAR.









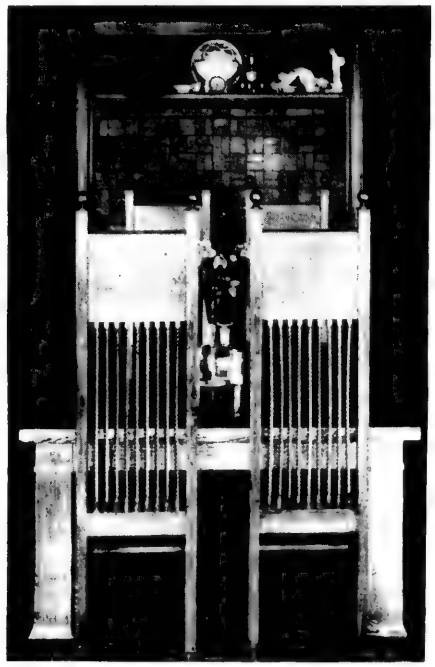




MR. WRIGHT'S WORK ROOMS AT OAK PARK, BUILT OF SAND-MOLD BRICK AND UNSURFACED WOOD. THE WHOLE IS STAINED IN QUIET BRONZE TONES. THE FIGURES TERMINATING THE PIERS AT EITHER SIDE OF THE ENTRANCE WERE MODELED BY RICHARD BOCK, WHO ALSO MODELED THE FIGURE OF "GOLDEN ROD." THE INTERIOR IS OF THE SIMPLEST MATERIALS, SOFT WOODS AND ROUGH PLASTER, STAINED IN DEEP TONES, POLYCHROMATIC IN ARRANGEMENT. BELOW AND ON THE OPPOSITE PAGE ARE VIEWS OF "GLENLLOYD," THE RESIDENCE OF B. HARLEY BRADLEY, AT KANKAKEE, ILLINOIS. THE EXTERIOR IS OF CREAM-WHITE PLASTER AND UNSURFACED WOOD, STAINED A SOFT BROWN. THE INTERIOR AND FINISHINGS ARE OF QUARTERED OAK THROUGHOUT. THE FITTINGS AND FURNISHINGS WERE DESIGNED BY THE ARCHITECT. THE COLOR OF THE INTERIOR WALLS, FLOOR COVERINGS AND HANGINGS OF THE MAIN FLOOR IS DEEP RED, COMBINED WITH YELLOW OVERHEAD. THE PLASTER WALLS, TRIM, AND FURNITURE ARE STAINED AND WAXED. THE HOUSE STANDS IN A SMALL GLEN ON THE BANKS OF THE KANKAKEE RIVER, AND WAS BUILT LAST YEAR, TOGETHER WITH THE HICKOX HOUSE, WHICH OCCUPIES THE ADJOINING SITE.









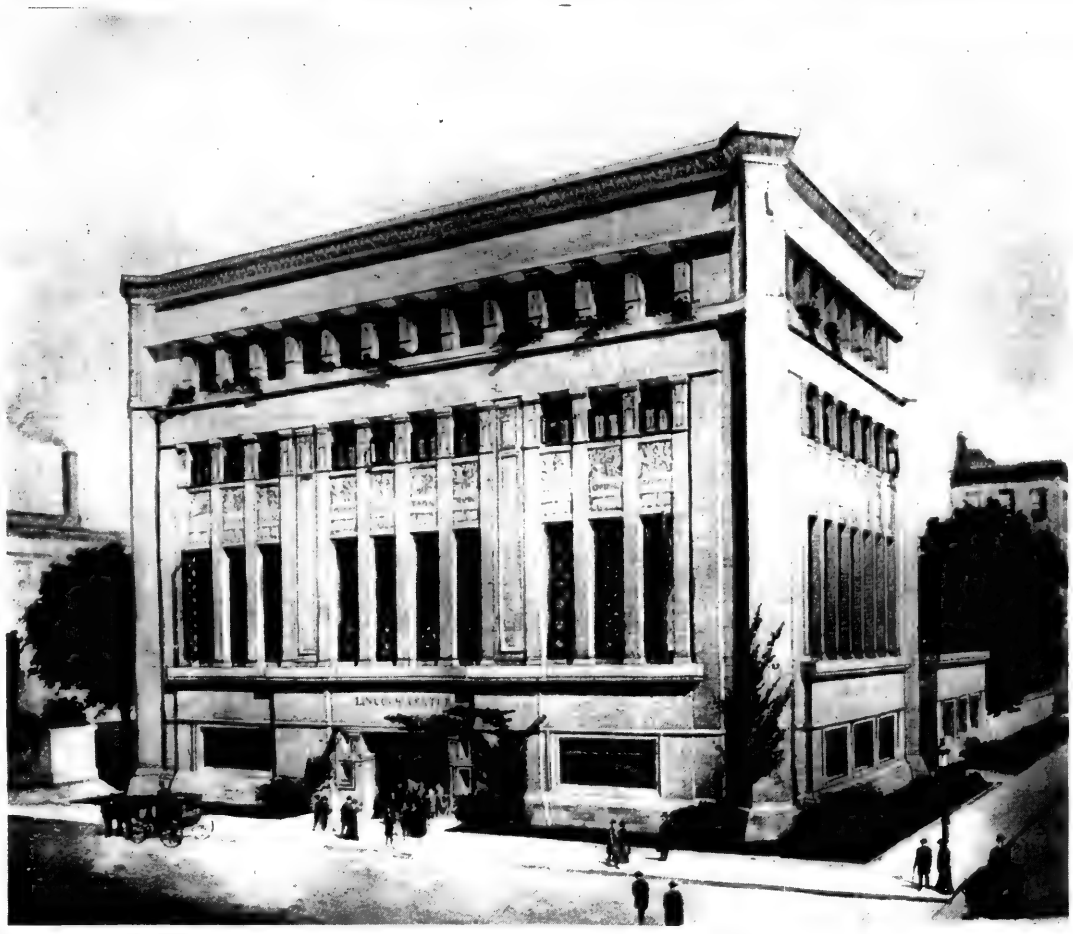


THE LARGER ILLUSTRATIONS ON THIS PAGE ARE INTERIOR VIEWS OF THE DINING-ROOM AND LIVING-ROOM AT GLENLLOYD. THE FURNITURE AND FURNISHINGS DESIGNED WITH THE HOUSE. AT THE TOP OF THE PAGE IS A DETAIL OF THE DINING CHAIRS AND TABLE IN MR. WRIGHT'S OWN HOUSE. BELOW THIS TEXT A VIEW IN THE NURSERY, A VAULTED CEILING WITH A BRICK WAINSCOT BENEATH. ON THE FOLLOWING PAGE IS A VIEW OF THE HICKOX HOUSE AT KANKAKEE, ILLINOIS

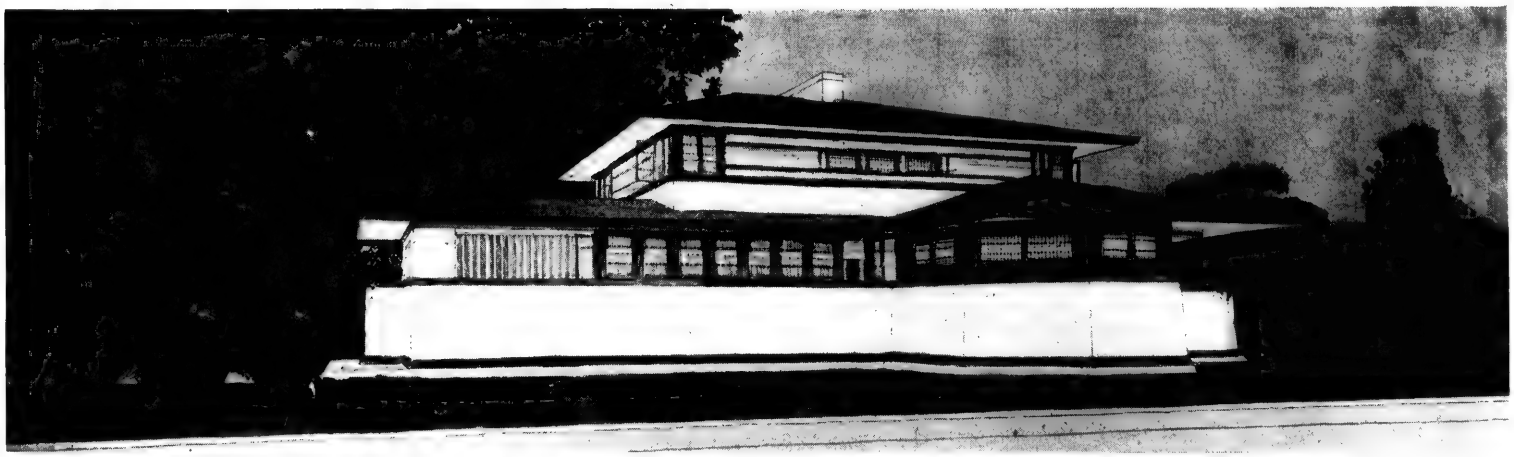


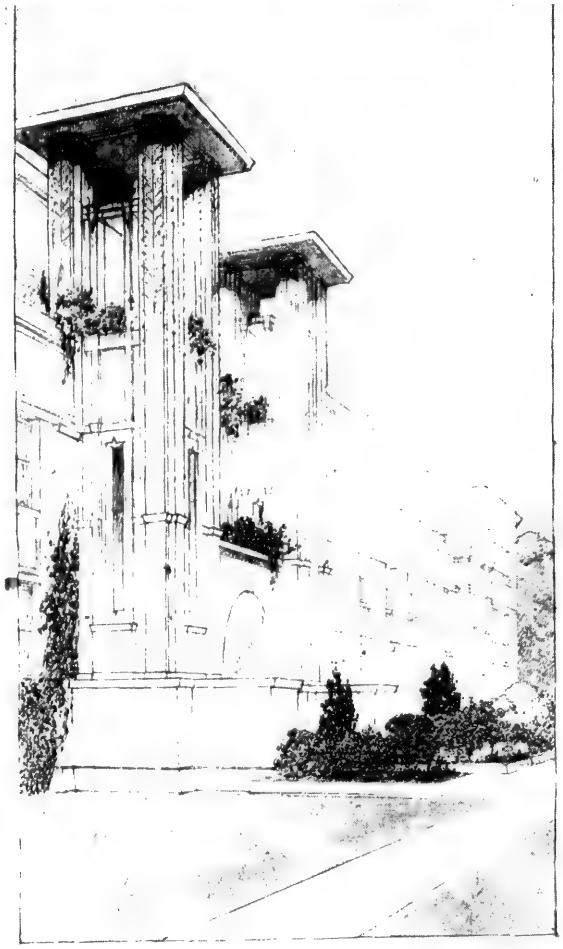


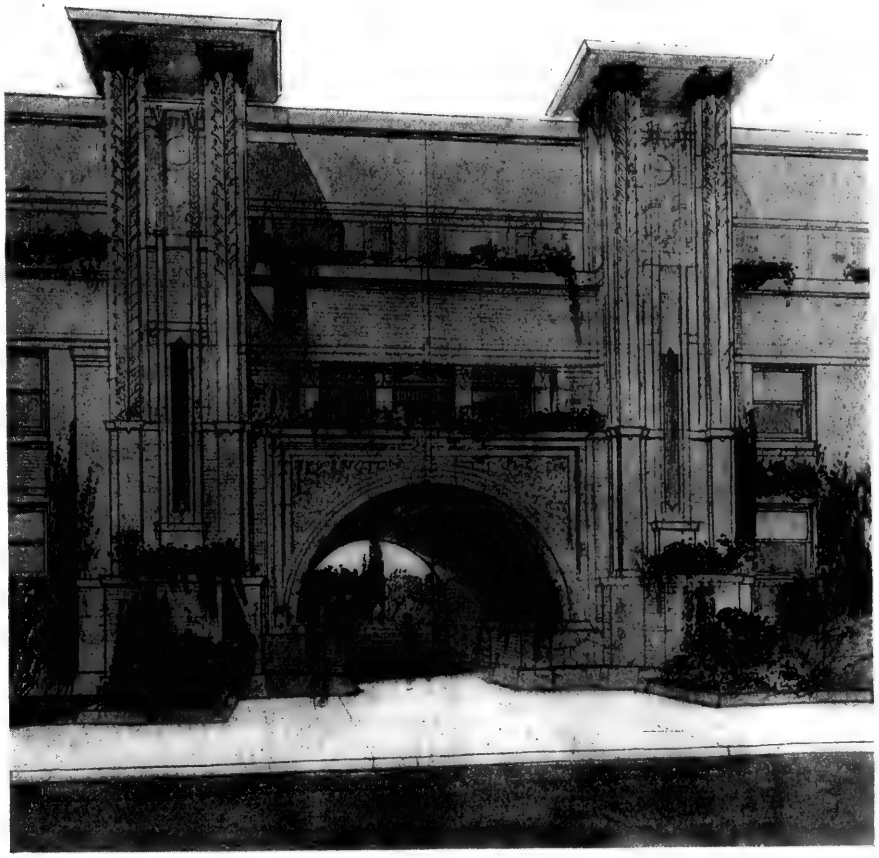




AT THE TOP OF THE PAGE IS THE WEST FRONT OF THE RIVER FOREST GOLF CLUB, BUILT AT RIVER FOREST, ILL. BELOW THIS A PERSPECTIVE VIEW OF THE NEW ABRAHAM LINCOLN CENTER, TO BE BUILT ON OAKWOOD BOULEVARD, AT THE COR. OF LANGLEY AVENUE. FRANK LLOYD WRIGHT AND DWIGHT HEALD PERKINS, ASSOCIATED ARCHITECTS. THE GROUND FLOOR IS DEVOTED TO THE VARIOUS WORKING SOCIETIES OF THE PARISH; THE SPACE ABOVE, TO THE AUDITORIUM; ABOVE THIS THE SEMINARY ROOMS AND QUARTERS FOR THOSE IMMEDIATELY CONNECTED WITH THE CHURCH WORK. THE TOP FLOOR IS A CLUB ROOM FLOOR DIVIDED INTO LARGE HALLS, WITH A MEZZANINE FOR GYMNASIUM WORK. ON THE FOLLOWING PAGE THE HENDERSON HOUSE AT ELMHURST, ILL., AND BELOW ARE TWO VIEWS OF ONE OF THE MAIN ENTRANCES TO LEXINGTON TERRACES. THE TOWERS SERVE TO LIGHT THE TERRACES AND APPROACH. THE INTERIOR COURT IS LIGHTED WITH SIMILAR TOWERS IN THE RE-ENTRANT ANGLES. THE STRUCTURE AS A WHOLE IS TO CONTAIN 328 FLATS; AVERAGE OF FOUR ROOMS EACH.









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Martin Roche. W. B. Mundie.

Scholarship Committee.

Willis Polk. Pierce Anderson. D. H. Perkins.

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White, Melville P.
Williamson, W. G.
Wilmanns, August C.
Wilson, Lewis W.
Zimmerman, A. G.

IN presenting its fourth Annual Catalogue to the public, the Chicago Architectural Club desires first of all to thank those whose names appear in the pages of this book as patrons, for the generosity and interest which have made the publication of this work a possibility and ensured the success of the exhibition. The Club has for several years followed the plan of financing the annual exhibition and catalogue through the subscriptions of patrons instead of by means of advertisements in the catalogue; thus both conserving the beauty and utility of the book and maintaining the dignity of the Club. The patrons of the exhibition are therefore not only entitled to the gratitude of the Club for their support, but have also the right to share in whatever of credit to architecture may result from the exhibition.

The Exhibit and its Aims

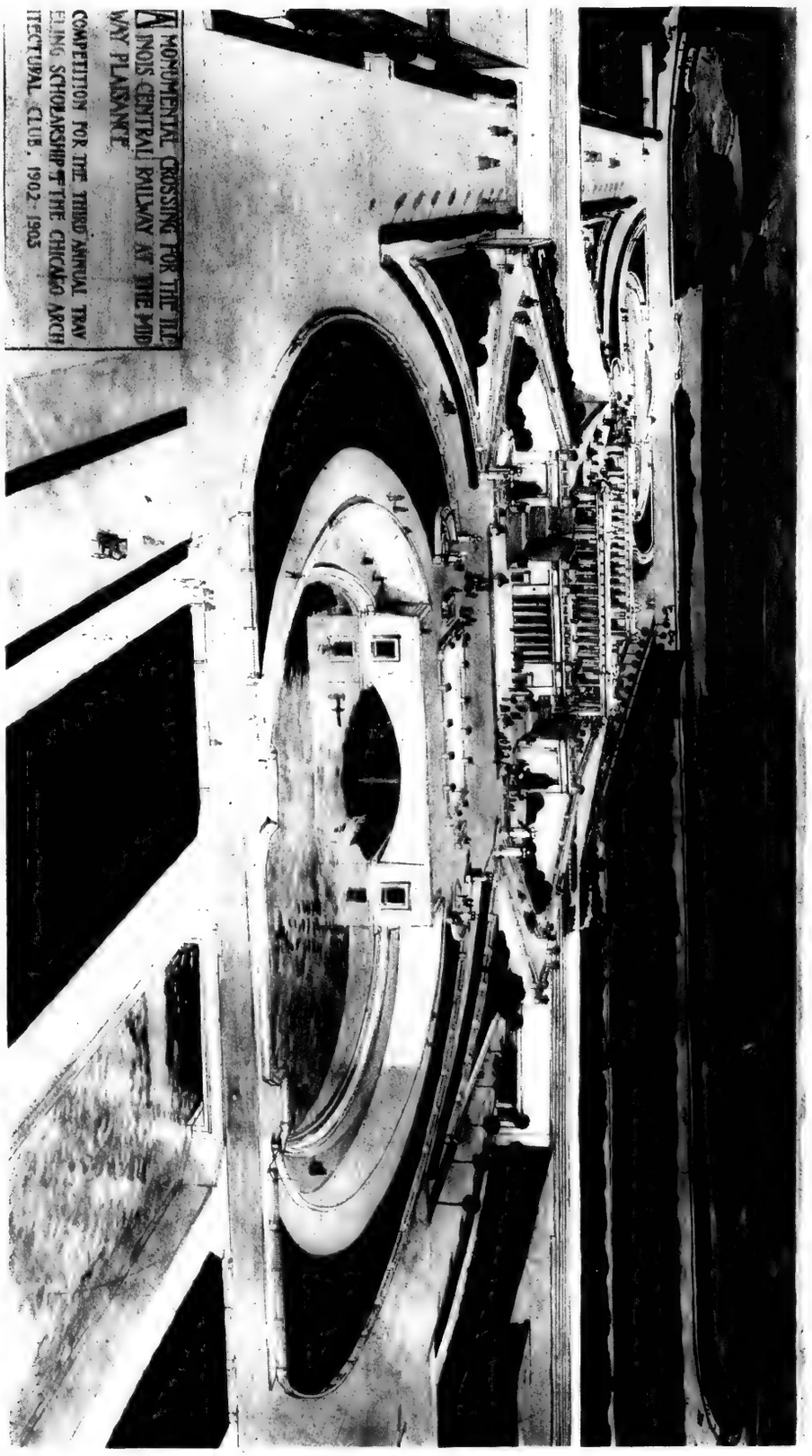
The Chicago Architectural Club is each year the sponsor of an exhibit, and a catalogue. They constitute the chief event and work of the Club. The exhibit is supposedly an exposition of present-day architecture, and the catalogue is copiously illustrated with typical selections from the work in the exhibit. This undertaking of the Club is an endeavor to foster in the public mind an interest in and a knowledge of the latest and best architectural developments. While it is not to be presumed that the general public is wholly lacking in the critical faculty as regards architecture, yet the character of our commonest objects—our buildings—furnishes abundant evidence that there is much need for improvement in that respect. Indeed, the elevation of our architectural standards is a work so necessary, so influential, and so vital as to rank among the highest needs of our city. Our buildings should be not merely models of convenience and good taste, but monuments of pride and glory. If it be true that surroundings affect life—which none will deny—then has architecture, because it is the most conspicuous, ever-present feature of civic life, an influence beyond human divining. It is therefore incumbent on everyone to endeavor to make such a potent influence a blessing, rather than to permit it to become a bane. Yet without the knowledge which will enable us to distinguish between the good and the bad, how can we hope for popular progress in that direction? Architecture, being so common and universal an element in our surroundings, is too generally accepted with indifference, and our lives are thereby unconsciously moulded to existing conditions. The mode of life is arranged to fit the building, rather than the building being made to conform to the needs of life. Humanity is much too prone to accept things as they are, without protest, or to rest content with half-way remedies; and great loss and injury are the inevitable result of this complacency. The object of this exhibit is to arouse the dormant spirit of architectural criticism, by showing in an attractive

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Folio Five
WITHDRAWN
63622

and comprehensive manner the most commendable work of modern American architects. The display is as fairly representative of the best architectural work now being done in this country as it is possible to gather together. The allied architectural clubs of the United States arrange their respective exhibitions successively upon such dates that the drawings can follow a circuit of the largest cities. Architectural work has frequently been presented in such a form as to be of slight interest to persons not of our profession. To the unprofessional mind, for example, there is little meaning in a two-dimension drawing. Pictorial work has much greater educational value for the general public. Therefore, to make our exhibition instructive and entertaining to outsiders, as well as to members of our profession, drawings of the simplest descriptive character, as well as those of a complex and purely technical order, are liberally displayed. There are many crafts and arts which are closely associated with architectural results, and wherever possible, examples of such connection are shown. Furnishing, interior decoration, and the depiction of landscape—each an art in itself—serve a common purpose as architectural accessories. The high place which architecture occupies among the arts is thus clearly evidenced by the general character and universal interest of our exhibition. It is a duty which every man owes to the community to give as much time as possible to it, and by studying the works of the leaders of thought in the architectural profession, fit himself, each in his own sphere, to do what in him lies for the elevation of architecture in Chicago.

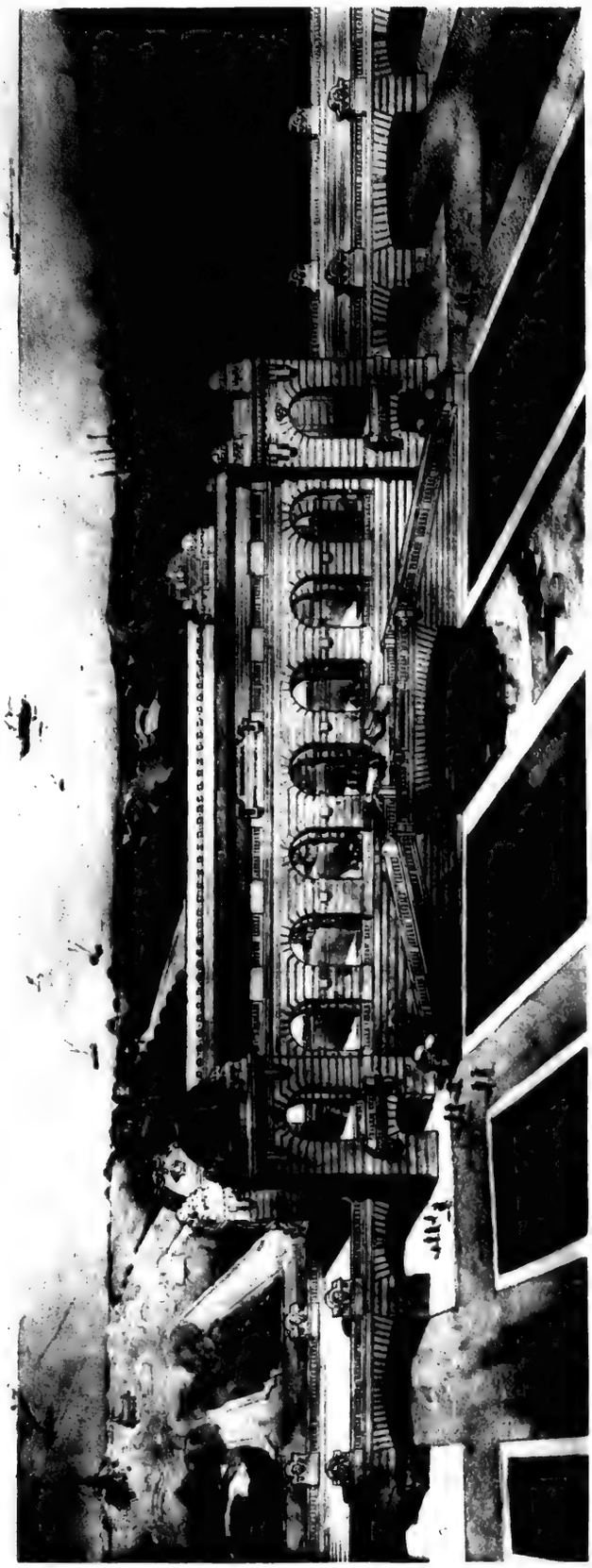
The Club

The Chicago Architectural Club is an organization of men in the architectural profession. It also embraces a special membership of persons whose business is closely related to the profession. The latter class of members is not a usual feature of architectural clubs, but the Chicago Architectural Club believes that association between the men who plan buildings and those who give buildings material form, tends to the betterment of the results. Membership in the Club is of particular value to the younger men. By cultivating the talents of its members, the Club hopes to improve the architecture of this great city. It is a truism that the draftsman of today is the architect of tomorrow. By means of fellowship and its consequent diffusion of ideas and methods, by lectures, by competitions—the members of the Club are kept in close touch with their art. Every year the Club has a "Traveling Scholarship" competition. This consists of a series of competitions, developing an architectural problem. The drawings submitted in each competition are discussed and voted upon as to their order of merit, by the Club members. The Club member whose drawings receive the highest percentage, becomes entitled to go abroad at the expense of the Club, to observe and study the works of the great masters of architecture. He is thus enabled to keep abreast of European culture, and returns with a fund of ideas to be transmuted into stone or marble, to the honor of the Club and the beautifying of Chicago.

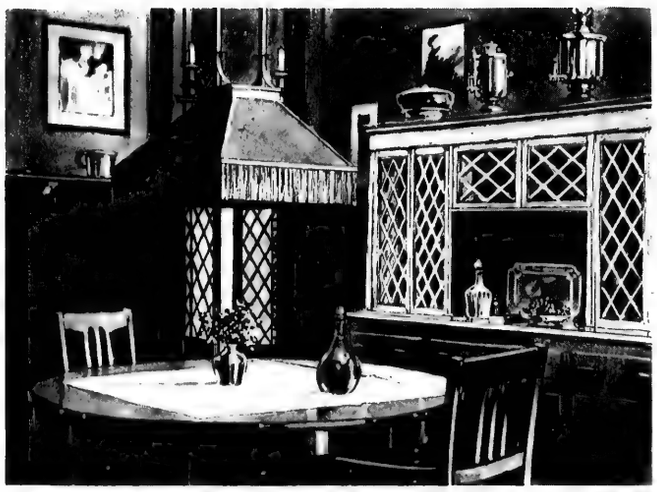


CHICAGO ARCHITECTURAL CLUB SCHOLARSHIP PRIZE DESIGN

Awarded Birch Burdette Long



CHICAGO ARCHITECTURAL CLUB SCHOLARSHIP
Honorable Mention, Ralph Weirick





SKETCHES OF DINING ROOM
Residence William Jean Beauley, Architect
by Birch Burdette Long

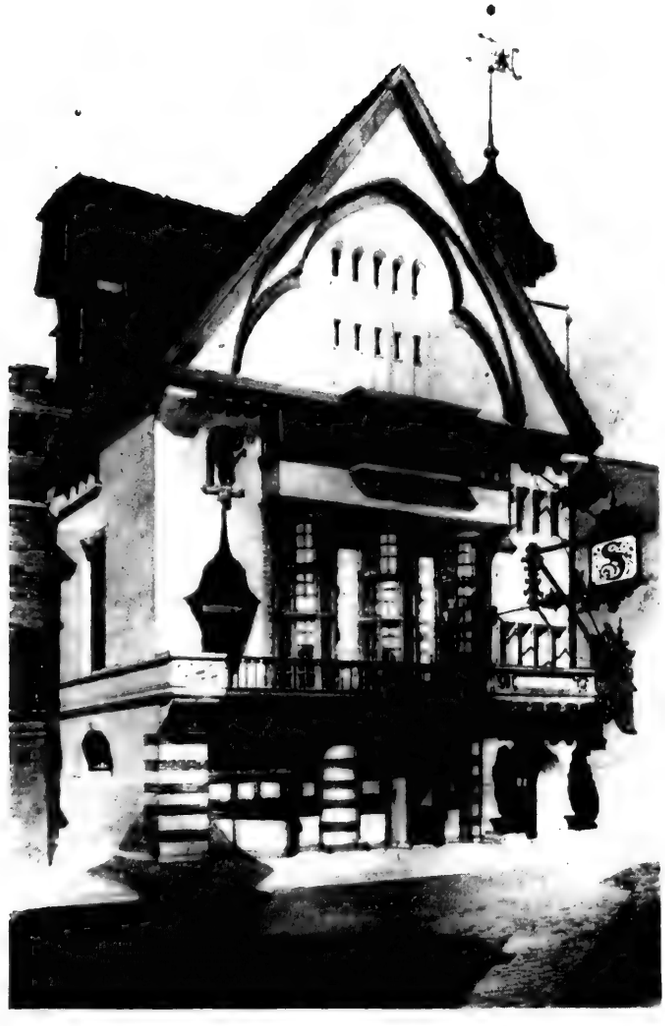


STABLE FOR MR. SOLLITT
Holabird & Roche, Architects



COUNTRY HOUSE
by Howard Shaw, Architect





RESTAURANT BUILDING, CHICAGO
Richard E. Schmidt, Architect





EUROPEAN DRAWINGS

by N. Max Dunning, C. A. C., Traveling Scholar









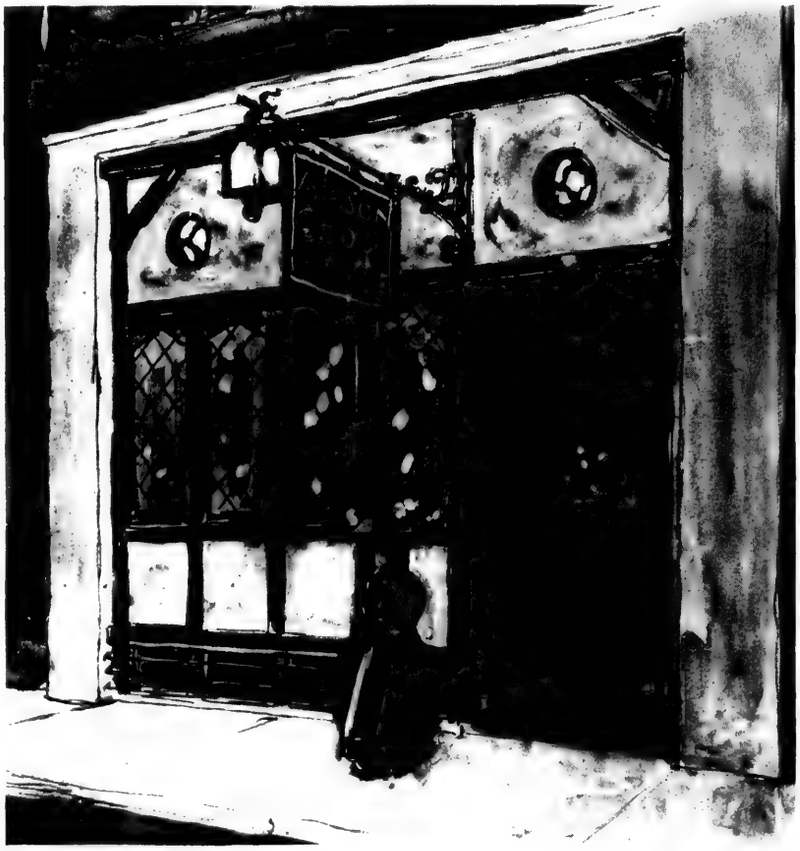
BANK, ST. JOSEPH, MO.
Jenney & Mundie, Architects



CEMETERY VAULT
H. L. Ottenheimer, Architect



PALAZZO MASSIMI
Ira W. Hoover



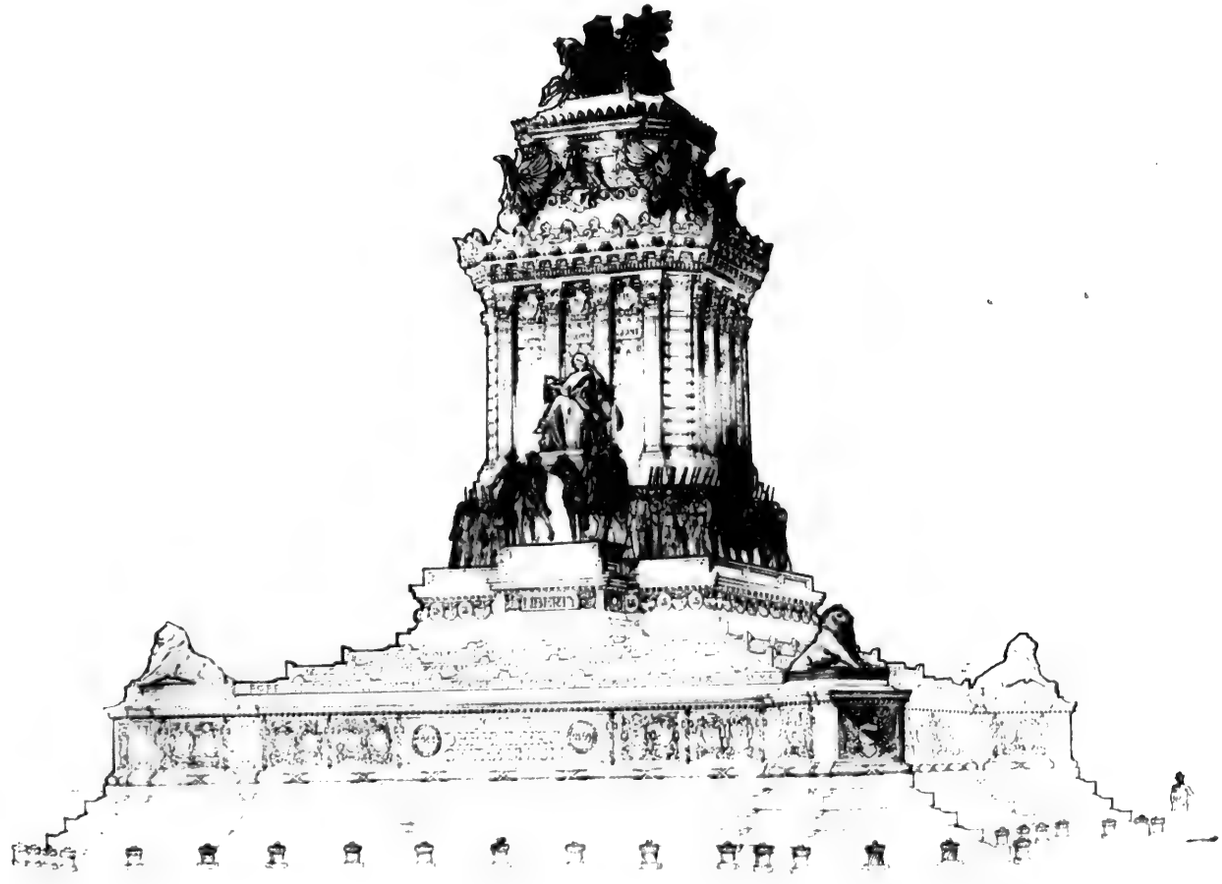
CHOP HOUSE
(Back of Union League Club)
Peabody & Beauley, Architects

CITY RESIDENCE, CHICAGO
Peabody & Beauley, Architects





BUILDING FOR CHICAGO UNIVERSITY
by James Gamble Rogers, Architect



SOLDIERS AND SAILORS MONUMENT
Israels & Harder, Architects



BENEDICTINE CHAPEL





"PALAZZO" MASSIMI
by Ira M. Hoover



ACCEPTED DESIGN, PASSENGER STATION, WASHINGTON, D. C.
D. H. Burnham & Co., Architects.



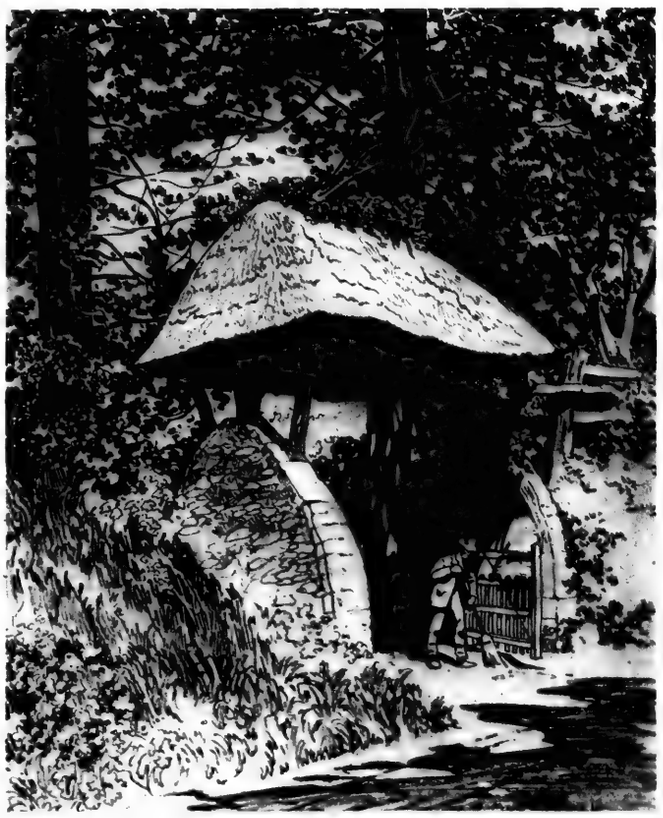
Water Color Sketch
by Ira W. Hoover

"VENICE"

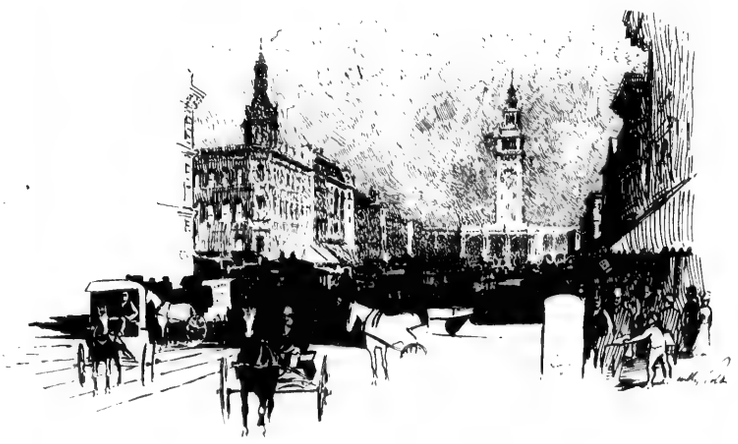
Water Color Sketch
by Ira W. Hoover



COTTAGE NEAR KENILWORTH



DRAWING GATEWAY
W. M. Campbell



MARKET STREET, SAN FRANCISCO
Willis Polk



STUDY FOR HALL
H. R. Wilson, Architect

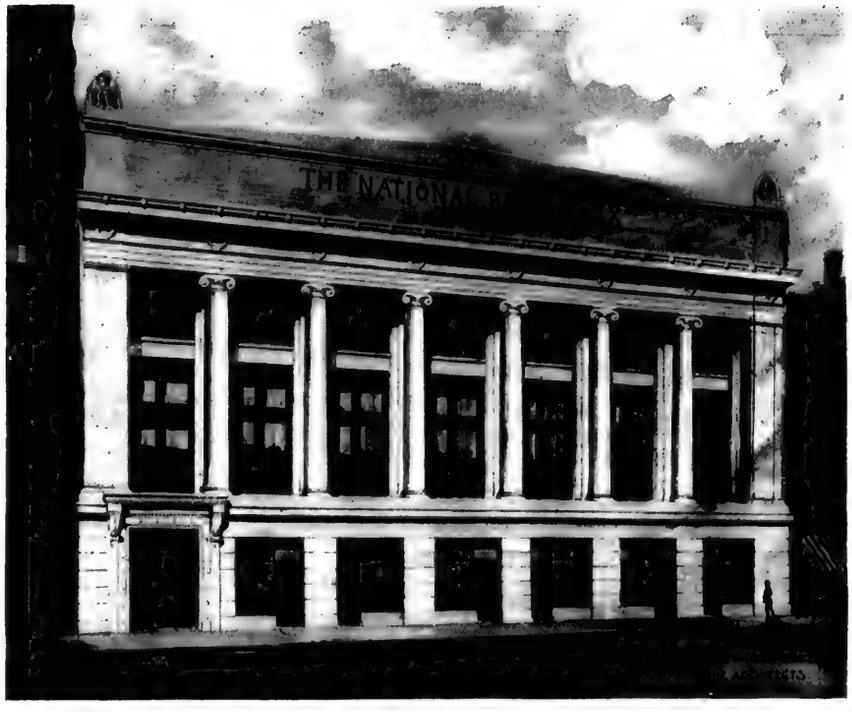


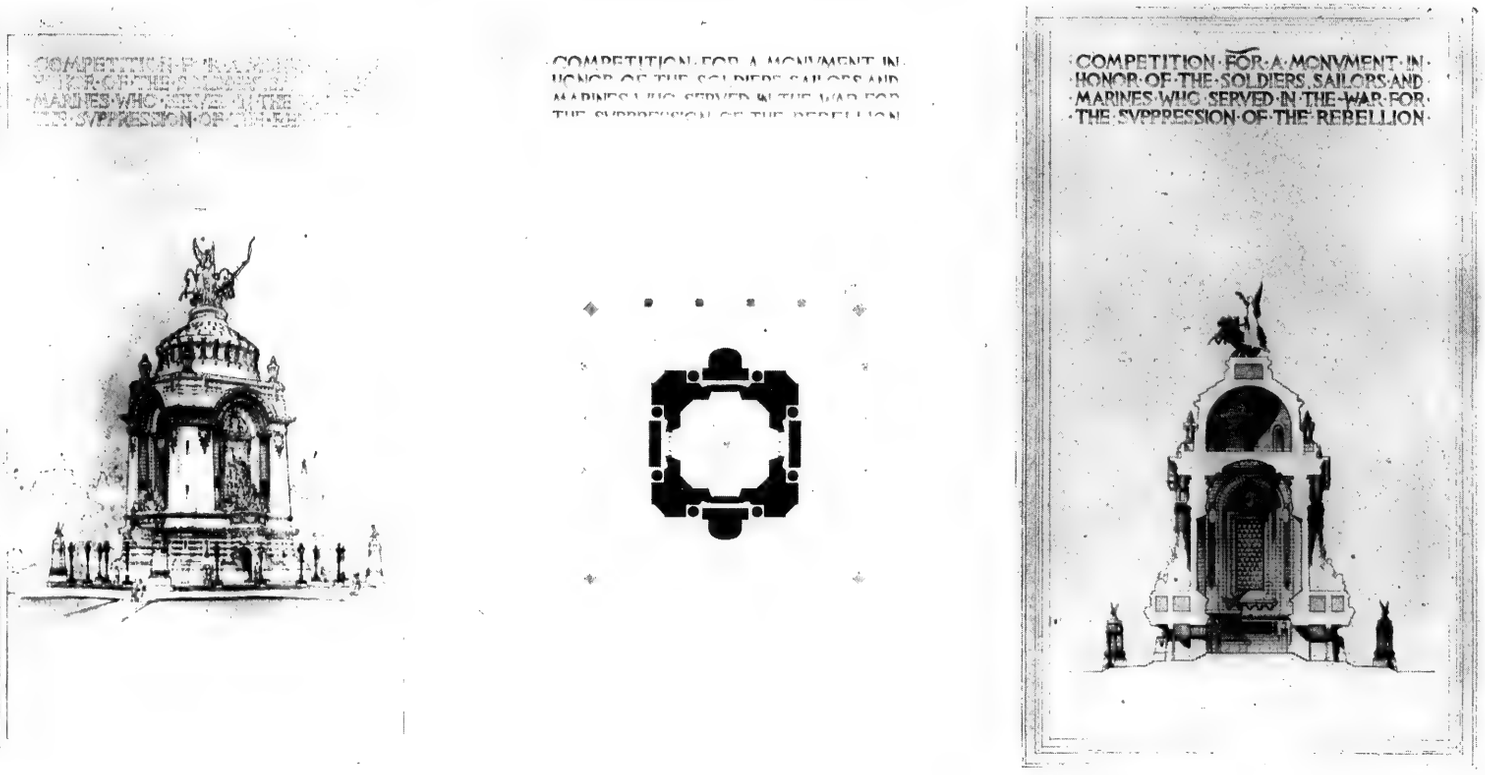
SCHWABS STATION, GERMANY — From Water Color, by William Jean Beauley



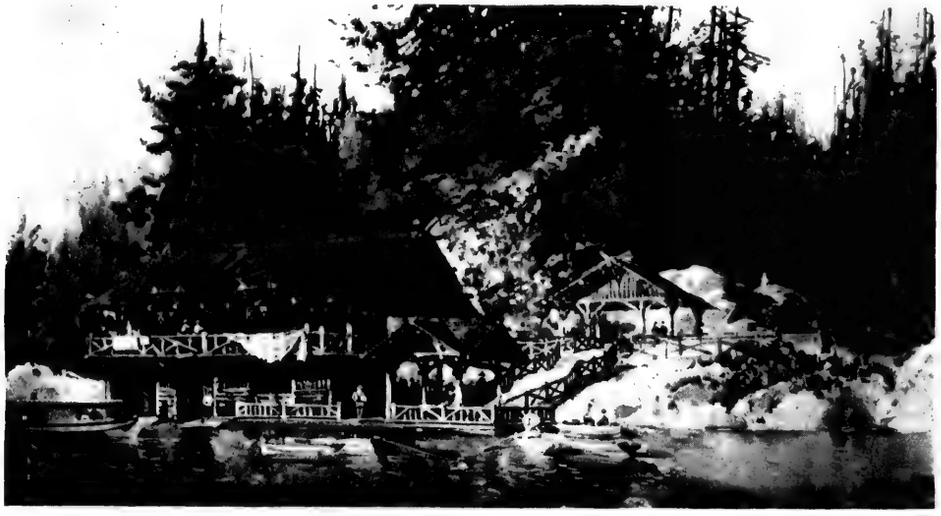
INTERIOR OF TAPROOM
Holabird & Roche, Architects

DESIGN FOR BANK BUILDING
Holabird & Roche, Architects



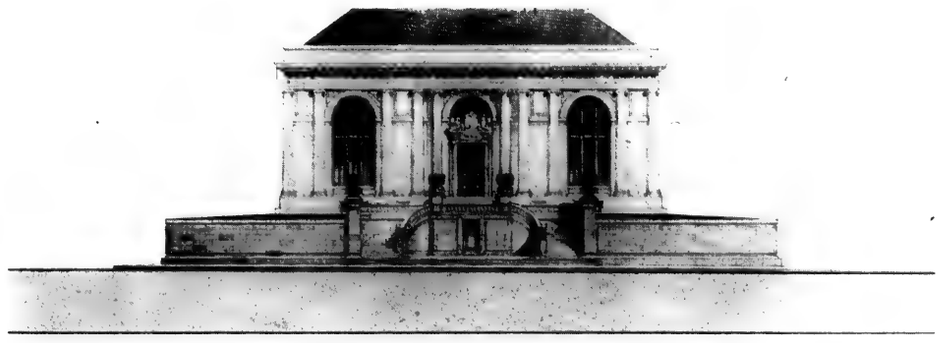


COMPETITION FOR SOLDIERS AND SAILORS MONUMENT

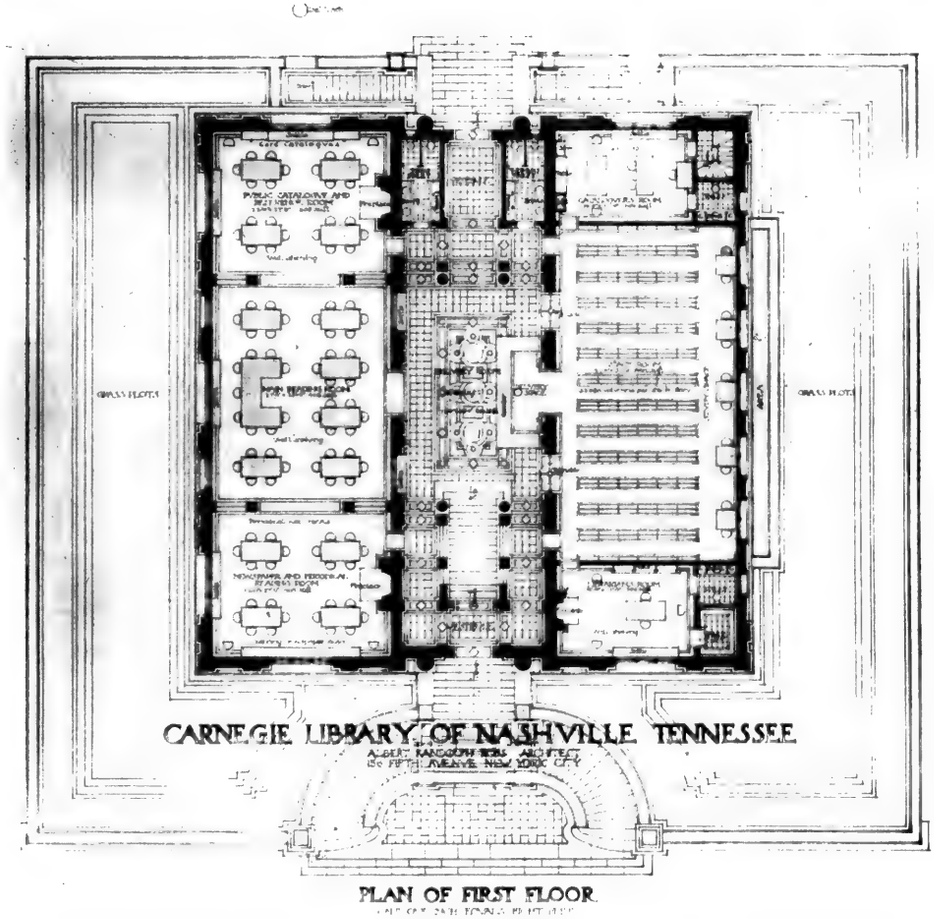


BOAT HOUSE

W. L. Coulter, Architect



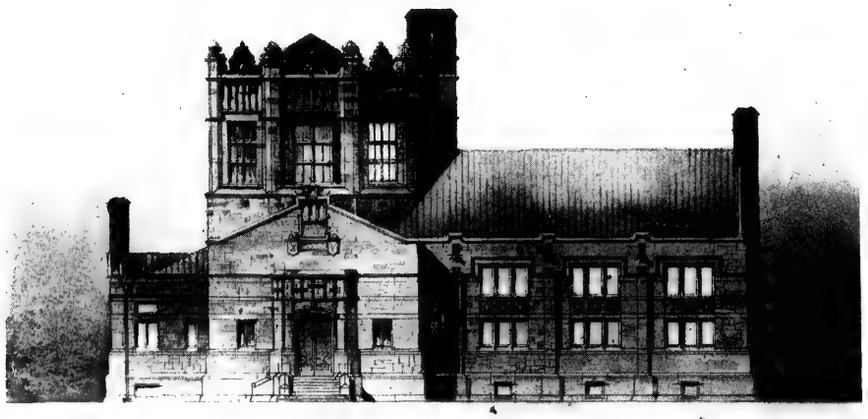
ELEVATION ON SPRUCE STREET
CARNEGIE LIBRARY OF NASHVILLE, TENNESSEE.



PLAN OF FIRST FLOOR.

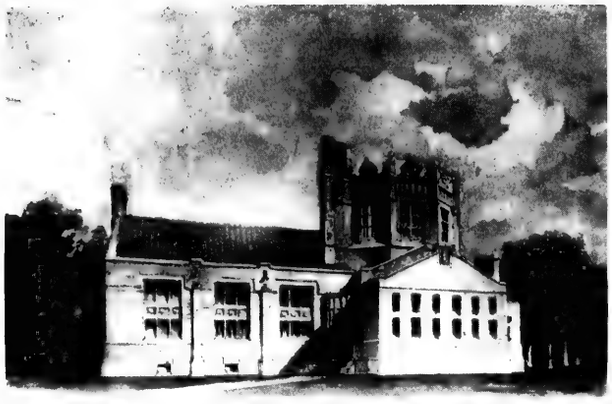
LIBRARY

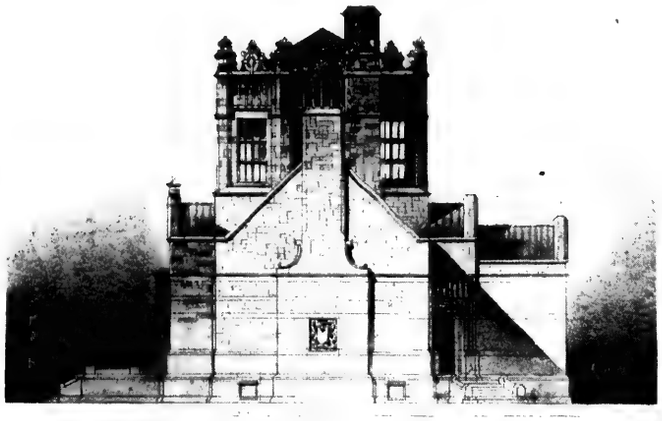
By Albert Randolph Ross

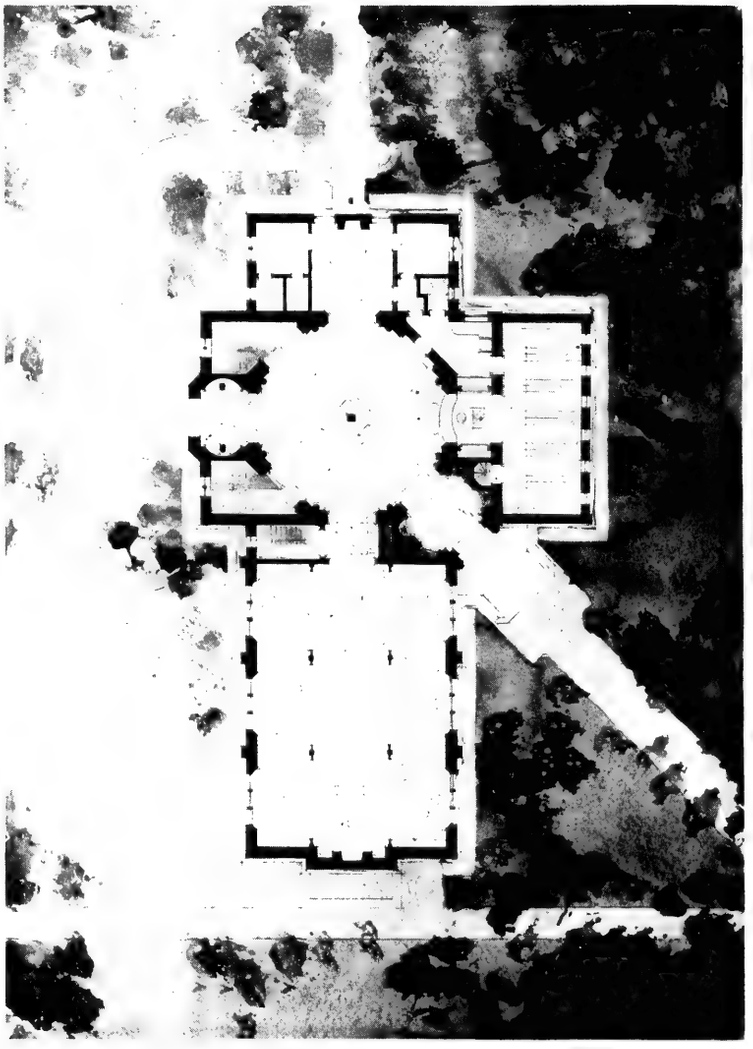


VILLAGE LIBRARY

School of Architecture, Columbia University









STUDY OF HALL
H. R. Wilson, Architect

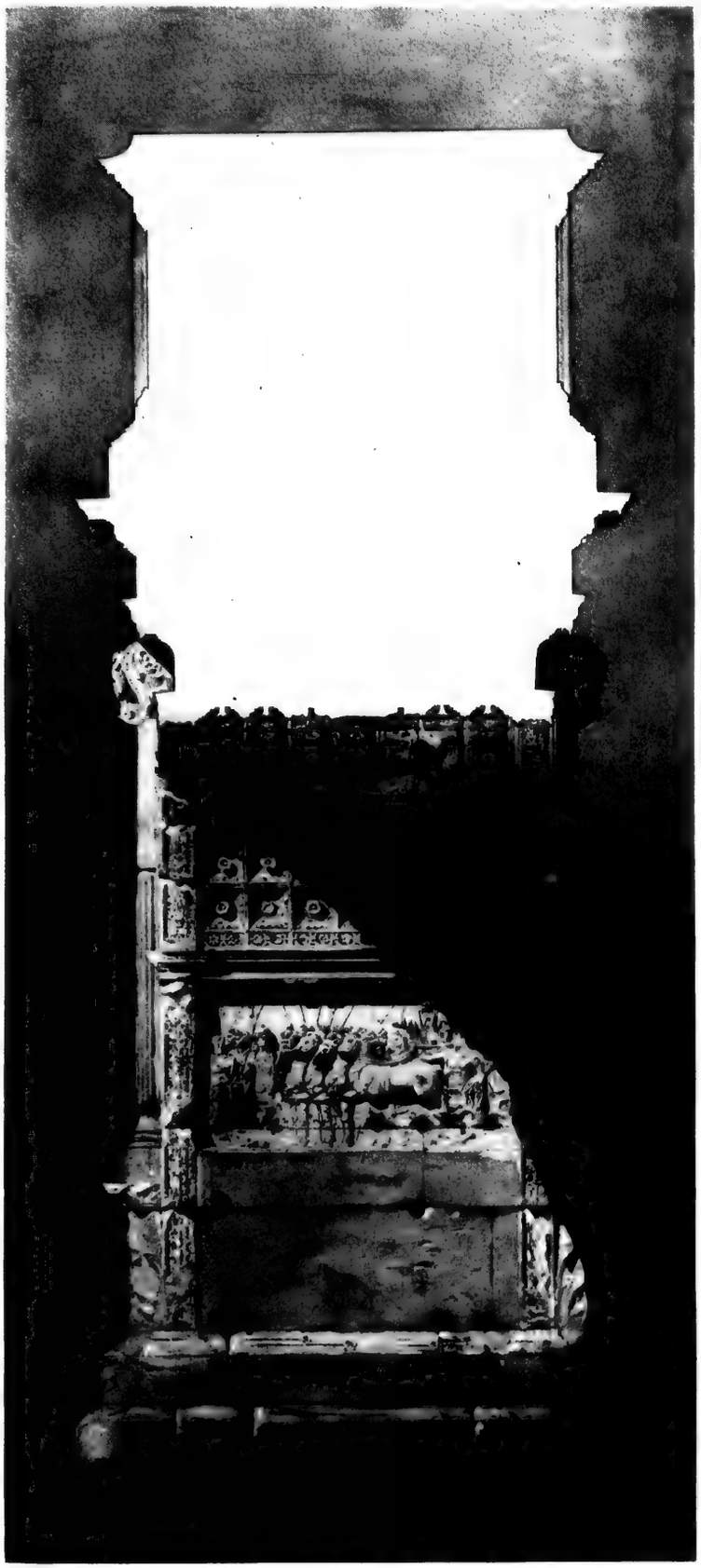


STUDY OF DINING ROOM
H. R. Wilson, Architect



STAIRCASE FIRST NATIONAL BANK BUILDING, CHICAGO

D. H. Burnham & Co., Architects



ARC OF TITUS
ROME
Ira W. Hoover

MEASURED DRAWING



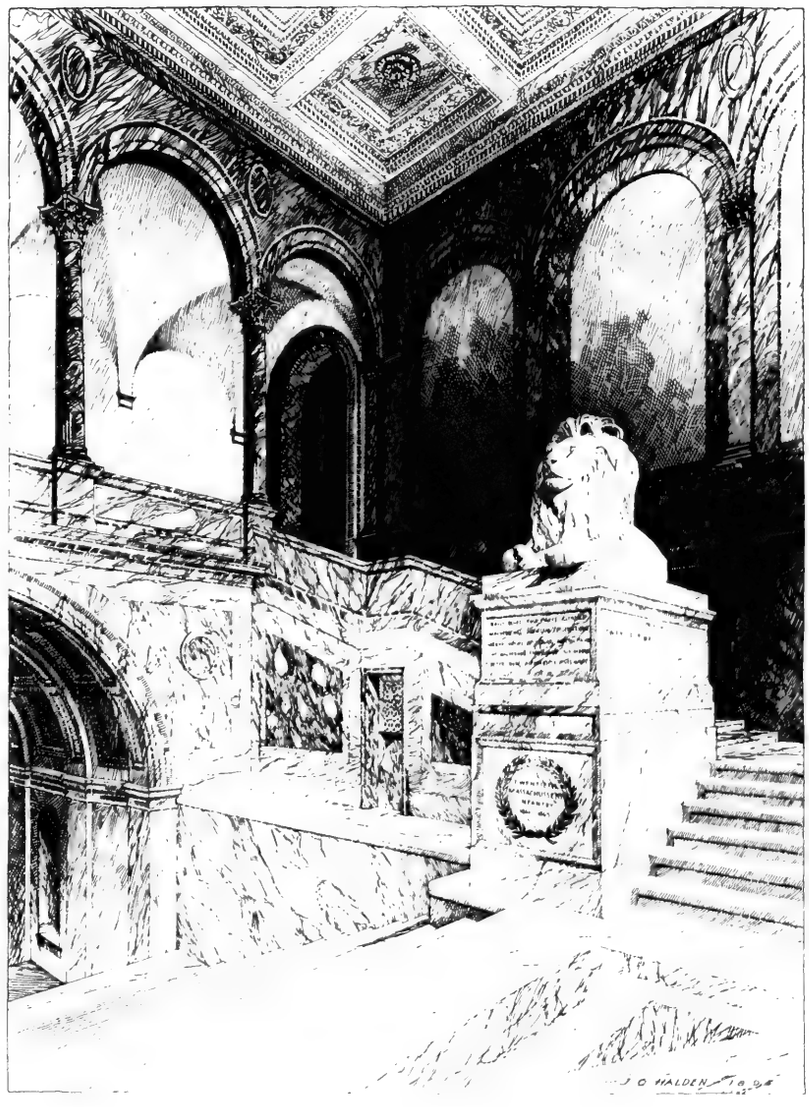
COUNTRY RESIDENCE
Lindsley Johnson, Architect



DRAWING
by W. W. Bosworth



Robert Bruce Watson, Architect



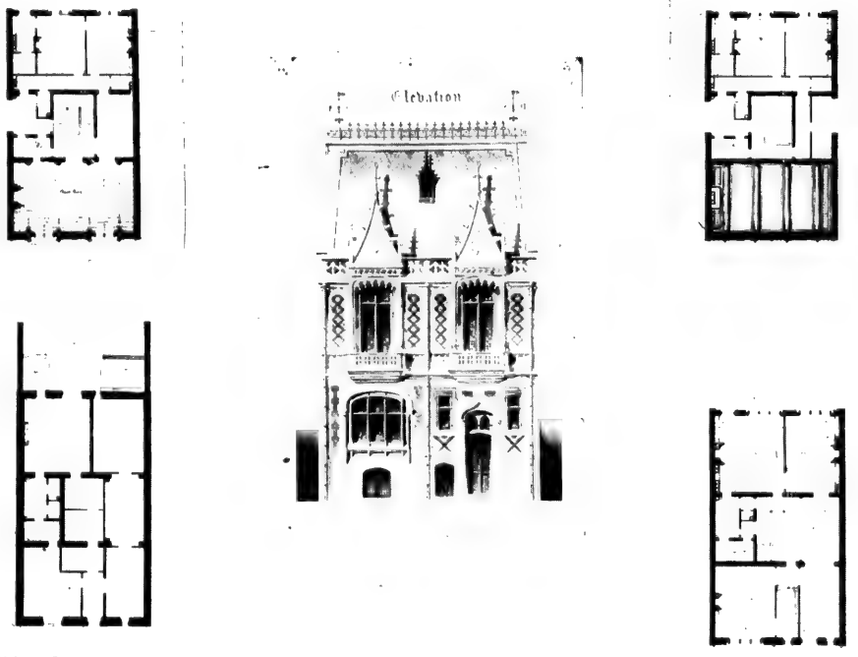
STAIR, PUBLIC LIBRARY, BOSTON

J. C. Halden



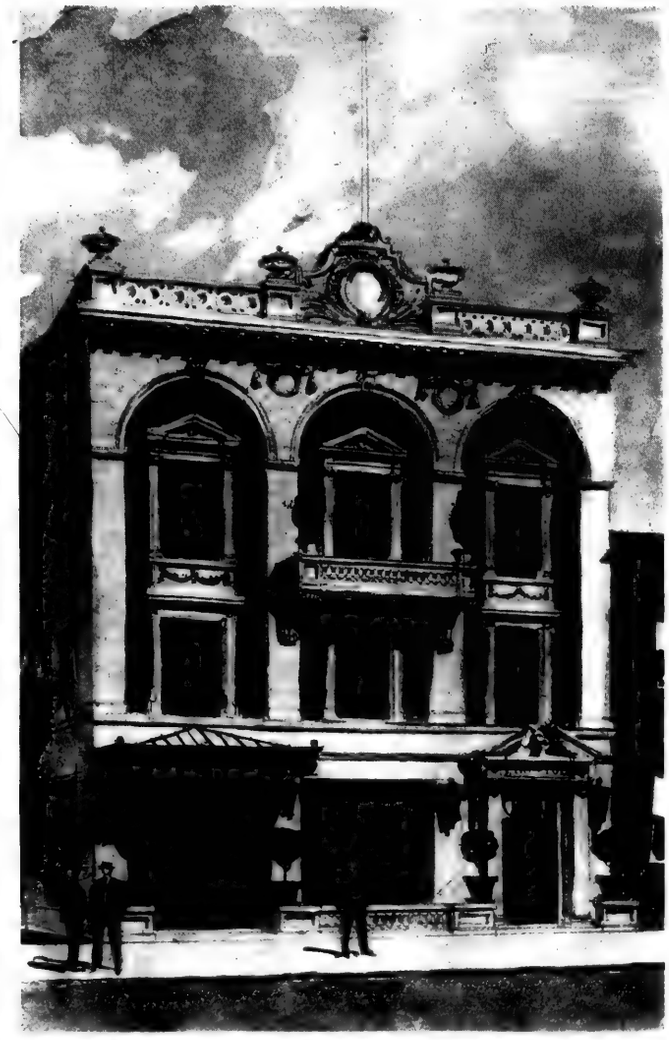
LIBRARY

Henry K. Holsman, Architect



CITY RESIDENCE

By Victor Traxler, Architect



PROPOSED NEW ELKS CLUB, CHICAGO
Peabody & Beauley, Architects



STAIR HALL
Howard Shaw, Architect



HOUSE, WILMINGTON, ILL.
Peabody & Beauley, Architects



COUNTRY HOUSE
James Gamble Rogers, Architect



DECORATIVE PANEL
by C. Stetson Crawford



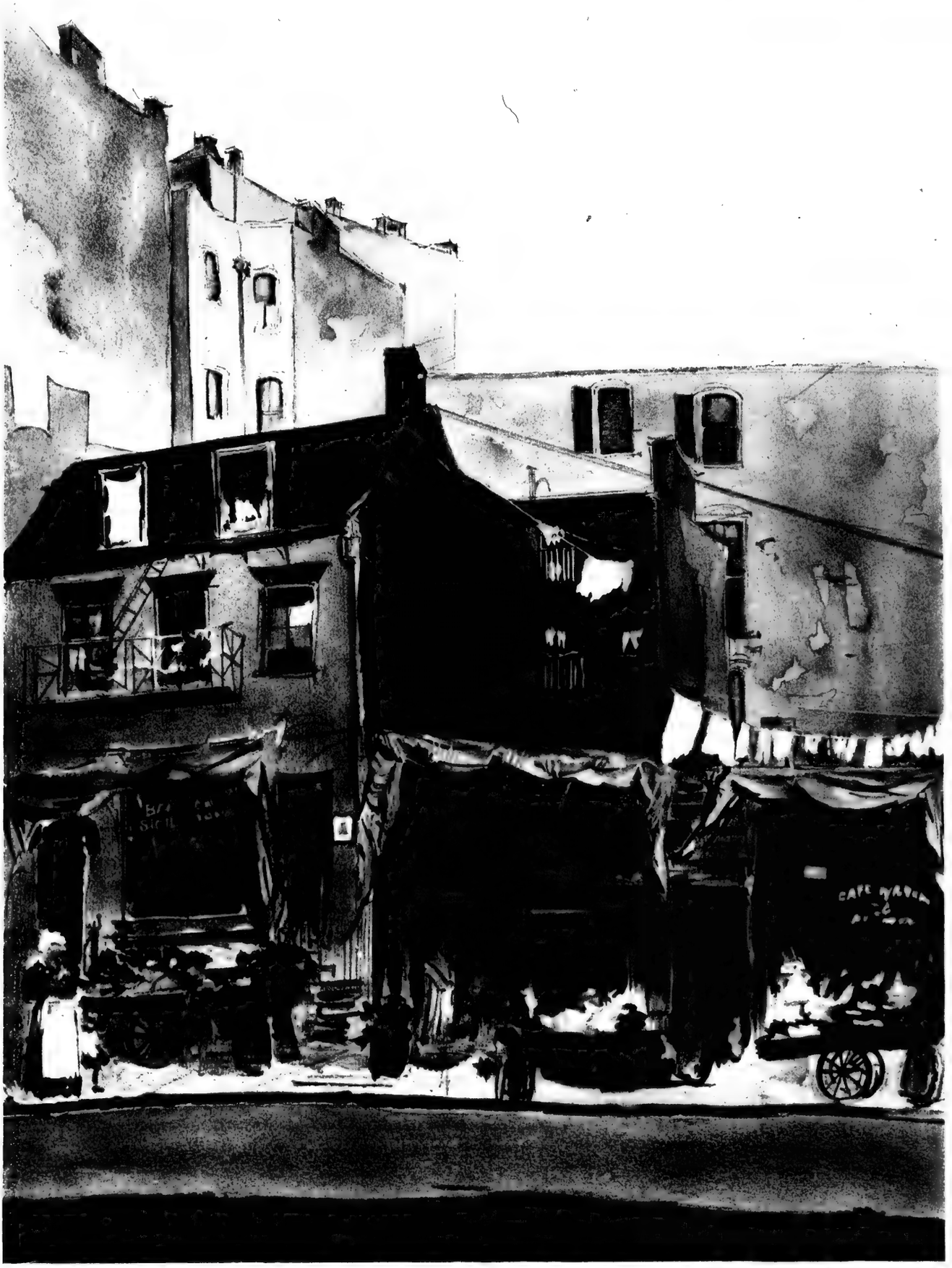
STUDY OF HALL

H. R. Wilson, Architect



STUDY OF HALL

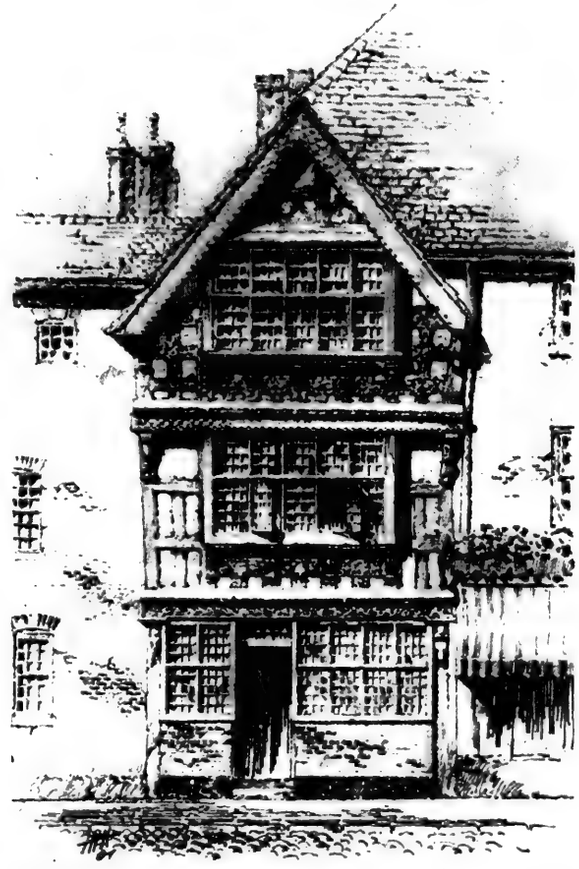
By H. R. Wilson, Architect



SICILIAN QUARTER, NEW YORK CITY

By William Jean Beauley

PENCIL SKETCH
by Ira W. Hoover





STUDIES
IN
DESIGN
School of Architecture
Columbia University





U. S. NAVAL ACADEMY
Ernest Flagg, Architect

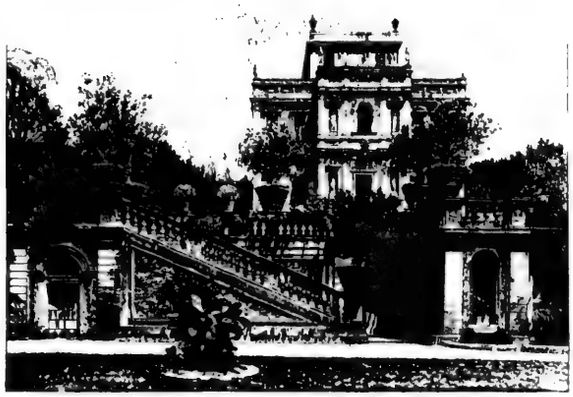


DETAIL, ROME
J. C. Halden



RESIDENCE
T. O. Fraenkel, Architect

CASINO, ROME



Walter M. Campbell

RESIDENCE
Atchison & Edbrooke, Architects





NEW PITTSBURGH THEATER

Benj. H. Marshall, Architect



ACCEPTED DESIGN ILLINOIS STATE BUILDING, LOUISIANA PURCHASE EXPOSITION

Watson Hazelton, Architect



SANTA MARIA DE SALUTE, VENICE
Ira W. Hoover



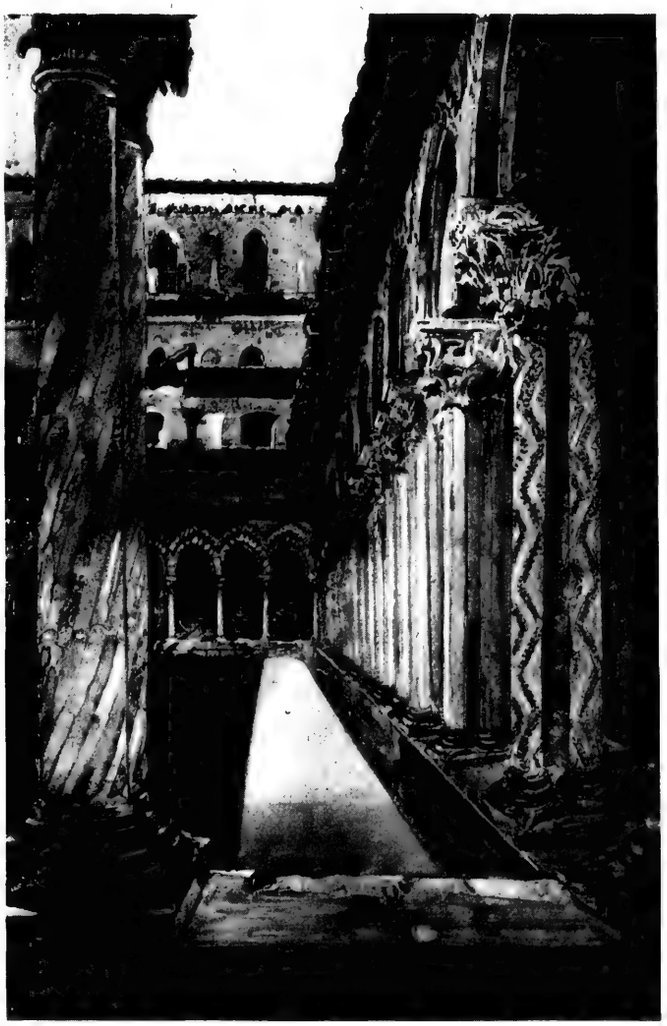
SKETCH
by Clinton G. Harris



SKETCH, SAN FRANCISCO
Willis Polk



SKETCH
by N. Max Dunning



SKETCH
by Cass Gilbert, Architect



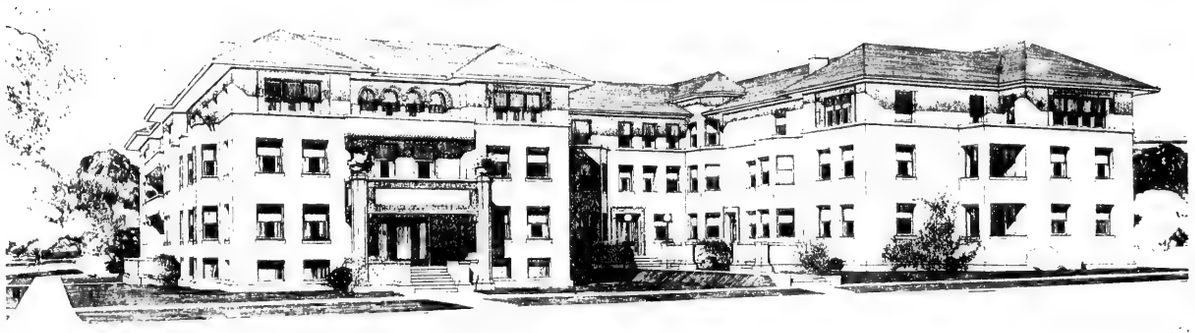
FIRST NATIONAL BANK BUILDING, CHICAGO
D. H. Burnham & Co., Architects



DETAIL
Nimmons & Fellows, Architects



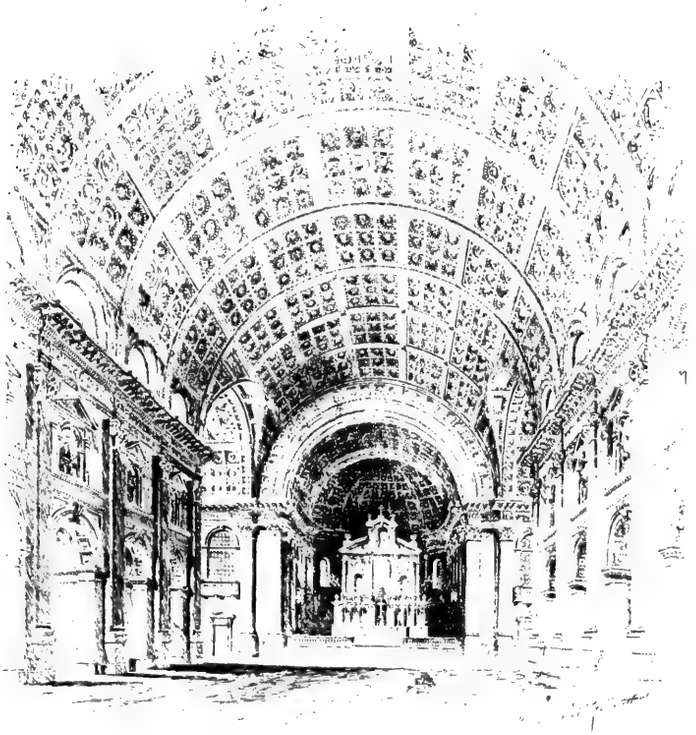
L. S. & M. S. and C. R. I. & P. TERMINAL STATION, CHICAGO
Frost & Granger, Architects



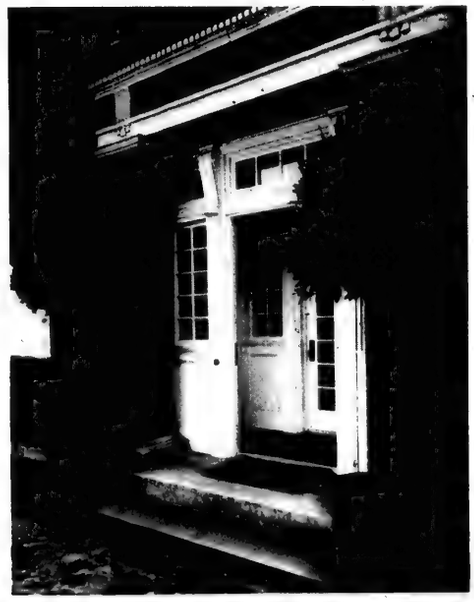
APARTMENT BUILDING
Atchison & Edbrooke, Architects



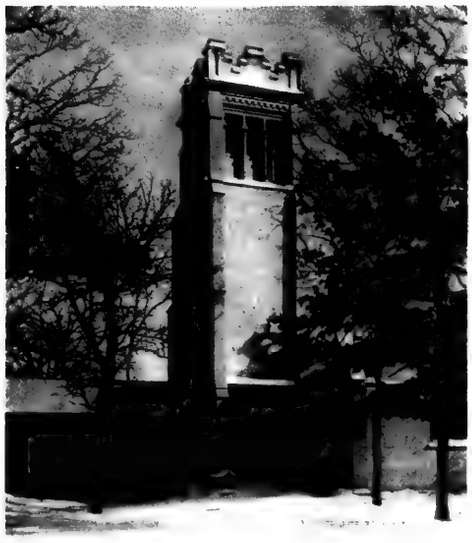
RESIDENCE FRED MANDEL, CHICAGO
Peabody & Beauley, Architects



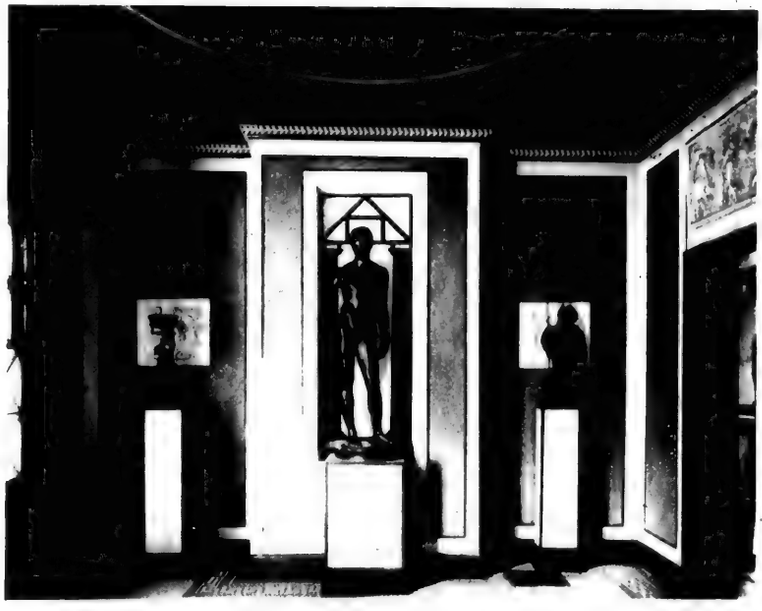
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William J. Brinkman, Architect



ENTRANCE BARTLETT HOUSE
Frost & Granger, Architects



CHURCH
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HALL BARTLETT HOUSE
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SKETCH FORTY-NINTH AND BROADWAY, NEW YORK CITY

By William Jean Beauley


FINIS

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N

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Perkins, Dwight H.	1107 Steinway Hall.
Petersen, Jens C.	1615 Ashland Blk.
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Poulsen, Edw. J.	594 N. Francisco Ave.

R

Rapp, Geo. L.	53 E. 53rd St.
Rawson, Lorin A.	Hinsdale, Ill.
Reinhardt, G. A.	170 Osgood St.
Rouleau, Arthur	510 W. Polk St.
Rosenthal, A. D.	125 Walnut St.
Rugee, P. H.	1320 Montana St.

S

Schmidt, Richard E.	1013 Teutonic Bldg.
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Stauder, Adolph F.	402 Journal Bldg.
Starr, Harry C.	27 43rd St.
Shaw, Howard	613, 175 Dearborn St.

T U V

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Tomlinson, Webster	1107 Steinway Hall.
Unverzagt, Arthur G.	101 Metropolitan Blk.

W

Weber, P. J.	702 Fisher Bldg.
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Weirick, Ralph W.	304 Bowen Ave.
White, Melville P.	Cor. 37th St. and Stewart Ave.
Wilmanns, August C.	402 Journal Bldg.
Woltersdorf, Arthur	70 La Salle St.
Wright, Clark C.	1200 Steinway Hall.

Z

Zimmerman, A. G.	205 La Salle St.
Zimmerman, H. H.	1279 Perry St.

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Sullivan, Louis H.	Auditorium Tower.
Taft, Lorado	Fine Arts Bldg.
Wagner, Fritz	1118 The Rookery.

List of Exhibits

Sixteenth Annual Exhibition
Chicago Architectural
Club

MCMIII.

Rogers & Wells
Chicago

CHICAGO ARCHITECTURAL CLUB

LIST OF EXHIBITS

ADLER, A. K., and S. A. TREAT, 1641 Monadnock Blk., Chicago.
1 Ravisloe Country Club.
2 Rosenbaum Memorial Building.

ALLEN, FRANCIS R., 6 Beacon St., Boston, Mass.
3 Reredos Immanuel Church, Boston, Mass.
4 Residence of J. W. Brown, Wellesley, Mass.

AMERICAN TERRA COTTA & CERAMIC CO., Room 602, 138 Washington St., Chicago.
5 Exhibit of Vases designed by members of Chicago Architectural Club.

ASH, PERCY, 1517 H Street, Washington D. C.
6 Preliminary Study. Country House for Geo. H. Eldridge, Esq., Chevy Chase, Md. Plans.
7 Preliminary Study. Country House for Geo. H. Eldridge, Esq., Chevy Chase, Md. Elevation.

ASH, PERCY, and WM. M. POINDEXTER, Associated Architects, Washington, D. C.
8 Competitive Drawings for Municipal Building, Washington, D. C. Front Elevation.
9 Competitive Drawings for Municipal Building, Washington, D. C. First Floor Plan.
10 Competitive Drawings for Municipal Building, Washington, D. C. Section, Side and Rear Elevations.

ATCHISON & EDBROOKE, 90 Washington St., Chicago.
11 An Apartment Building, Evanston, Ill.
11A Residence, Sheridan Park, Ill.

BEAULEY, WILLIAM J., 1007 Monadnock Block.
12 Old House, Bronx Park.
13 The Old Tavern.
14 Original Astor House, New York City.
15 Forty-ninth and Broadway.
16 The Old Homestead.
17 Five Points New York City.
18 Schwabs Station.
19 Fifty-first near Broadway, New York City.
20 Sicilian Quarter, New York City.
21 Interior. Dining Room, Residence Wm. J. Beauley.

BEHR, E. THEO., 343 East Fifty-sixth Street, Chicago.
22 Michigan Avenue. Looking north from Art Institute.
23 Cottage at Chalmette, near New Orleans, La.

BELDEN, EDGAR S., Room 68, 164 LaSalle Street, Chicago.
24 Residence, Lake Shore Drive.

BENEDICT, JULES B., 640 East Sixtieth Street, Chicago.
25 Photographs. Residence at Algona, Iowa.

BOCK, RICHARD W., 243 East Thirty-ninth Street, Chicago.
26 Competitive Sketch—Model for McKinley Monument, plaster, one-fourth full size.

BORST & HETHERINGTON, 1404 Title and Trust Building, Chicago.
27 Partial View, Residence. Lake Geneva, Wisconsin.
28 Northeast View. Residence. Lake Geneva, Wisconsin.
29 Southwest View. Residence. Lake Geneva, Wisconsin.

BOSWORTH, W. W., 142 East Thirty-third Street, New York City.
30 The Great Sphinx. Drawn from a recent photo, by W. W. Bosworth.

BOYD, DAVID KNICKERBOCKER, Harrison Building, Fifteenth and Market Streets, Philadelphia, Pa.
31 Residence, 810 Pine Street, Philadelphia. Photographs.
32 Residence of William Henry Sayen, Esq., Wayne, Pa. Photographs.
33 Residence of Arthur P. Baugh, Esq., Wynnewood, Pa. Perspective.
34 Residence of Arthur P. Baugh, Esq., Wynnewood, Pa. Photographs.
35 A Country Residence. Illustrated in "The Craftsman."
36 Perspective Sketch and Plans of Residence, No. 810 Pine Street, Philadelphia,

BRIGHAM, WM. T. & W. C., Shelter Island Heights, Suffolk County, N. Y.
37 Series of Eleven Photographs taken from windows of "Marine Mosaic."

BRINKMANN, WM. J., Room 86, 163 Randolph Street, Chicago.
38 Corpus Christi Chapel, Chicago, Ill.
39 Interior of Our Lady of Sorrows Church, Chicago, Ill.
40 St. Josaphat's Church, Chicago, Ill.

BROOKS, A. F., 722 Athenaeum Building, Chicago.
41 A Medal. Louisiana Purchase Exposition.

BROWN, FRANK CHOUTEAU, Ticknor House, 9 Park Street, Boston, Mass.
42 A Set of Dining-room Furniture for a Country House. Frame of Six Photographs.

BURNHAM, D. H. & CO., 1142 The Rookery, Chicago.
43 Photograph of Flatiron Building, Corner Broadway and Fifth Avenue, New York, N. Y.
44 Bird's-Eye View, Union Station, Washington, D. C.
45 Study for Waiting Room. Union Station, Washington, D. C.
46 Plan of Washington, D. C., showing proposed improvements and the Union Station.
47 Sketch of Union Station, Washington, D. C. Accepted Design.
48 Study for Union Station, Washington, D. C.
49 Sketch Plan. Union Station, Washington, D. C.

BURNHAM & CO., D. H., 1142 The Rookery, Chicago.
50 First National Bank, Chicago. View of Staircase. Author, J. F. Sturdy.

BUTLER & RODMAN, 16 East Twenty-Third St., New York City.
51 New York Juvenile Asylum.
52 New York Juvenile Asylum. Perspective of typical girls' cottage.
53 New York Juvenile Asylum. Plan of Hospital.
54 New York Juvenile Asylum. Elevation of Hospital.
55 New York Juvenile Asylum. Plan of Church.
56 New York Juvenile Asylum. Elevation of Church.
57 New York Juvenile Asylum. Plan of School.
58 New York Juvenile Asylum. Elevation of School.
59 New York Juvenile Asylum. General Plan.
60 Proposed Residence, New London, Conn.
61 Mausoleum for J. D. Archbold, Esq., Tarrytown, N. Y.

CAMPBELL, WALTER M., 8 Beacon St., Boston, Mass.
62 The Casino, Villa Doria Pamfili, Rome.
63 Thatched Gateway, S. Romain, France.
64 Towers of the Cathedral, Bayonne, France.

CAPARN, H. A., 156 Fifth Ave., New York City.
65 Garden and Lawns at Fairfax, Va.
66 Gardens and Lawn at Fairfax, Va. Plan.
67 Country Estate at Dalton, Pa.

CLARK, APPLETON P., Jr., 605 F St., Washington, D. C.
68 Theater, Lima, Peru.
69 Residence Mr. Thos. M. Gale, Washington, D. C.

COLLINS, CHARLES, 6 Beacon St., Boston, Mass.
70 A Canal in Venice.
71 Cloisters of S. H. Novella, Florence. Water color.
72 Sunset at Notre Dame, Paris.

SCHOOL OF ARCHITECTURE, Columbia University, New York City.
73 A Village Library. Plan. Elevations. Perspective. Fourth Year Problem. By W. H. Orchard.
74 A Public Market Building. Elevation. Thesis Design. By G. W. Jacoby.
75 A Public Market Building. Elevation and Section. Thesis Design. By G. W. Jacoby.
76 A Public Market Building. Plan. Thesis Design. By G. W. Jacoby.
77 A Public Market Building. Details. Thesis Design. By G. W. Jacoby.
78 A High School. Elevation. Thesis Design. By J. T. Hannemann, Jr.
79 A High School. Plans. Elevation and Section. Thesis Design. By J. T. Hannemann, Jr.
80 A People's Institute and Recreation Park. Plan. Thesis Design. By E. J. Schoen.
81 A People's Institute and Recreation Park. Elevation of Rostrum. Thesis Design. By E. J. Schoen.

SIXTEENTH ANNUAL EXHIBITION

SCHOOL OF ARCHITECTURE—*Continued.*

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83 A Cantilever Bridge. Elevation. Thesis Design. By C. S. Kaiser.
84 A Cantilever Bridge. Plan. Thesis Design. By C. S. Kaiser.
85 A Sun Parlor or Loggia in a Large Mansion. Fourth Year Design. By L. H. Fowler.
86 A City Residence. Plans and Elevation. Fourth Year Problem. By B. S. Palliser.
87 Studies in Decorative Design. Ceilings in Renaissance Style. Second and Third Year Design. By M. G. Colt, Lucien E. Smith.
88 A Seaside Hotel. Plan and Elevation. Perkins Fellowship Competition. Prize Design. By C. S. Kaiser.
89 A Seaside Hotel. Plan and Elevation. Perkins Fellowship Competition. By B. S. Cairns.
90 A Seaside Hotel. Plan and Perspective. Perkins Fellowship Competition. Prize Design. By C. S. Kaiser.
91 A Seaside Hotel. Plan and Perspective. Perkins Fellowship Competition. By B. S. Cairns.
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93 Studies in Decorative Design. Gothic Windows. By C. S. Kaiser, L. E. Smith, Huger Elliott.
94 A Country Estate. Fourth Year Problem in Landscape Design. By L. H. Fowler.
95 A Sun Parlor of Loggia in a Large Mansion. Fourth Year Design. By F. B. Warren.
96 A City Residence. Plans and Elevation. Fourth Year Problem. By S. S. Labouisse.
97 Plan for Architectural Treatment of "South Field," Columbia University, New York City, Wm. Swing.
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99 A City Residence. Detail. Fourth Year Problem. By W. H. Orchard.
100 Plan for Architectural Treatment of "South Field," Columbia University. Fourth Year Problem. By Shiras Campbell.
101 Studies in Decorative Design. Romanesque Doorways. Second and Third Year Design. By C. S. Kaiser, G. W. Jacoby, E. J. Schoen.
102 A City Residence. Plans and Elevation. Fourth Year Problem. By W. H. Orchard.

COPE & STEWARDSON, 320 Walnut St., Philadelphia, Pa.

103 Chapel, St. Marks Church, Philadelphia.
104 Chapel, St. Marks Church, Philadelphia.
105 Chapel, St. Marks Church, Philadelphia.
106 Chapel, St. Marks Church, Philadelphia.
107 Chapel, St. Marks Church, Philadelphia.
108 Washington University, St. Louis.
109 Washington University, St. Louis.
110 Washington University, St. Louis.
111 Washington University, St. Louis.
112 Entrance Mary Institute, St. Louis.

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114 A Southern Resort. Elevation. By Fred L. Ackerman, Edmeston, N. Y.
115 A Pantheon. Perspective. By Fred L. Ackerman, Edmeston, N. Y.
115A A Pantheon. Section Perspective.
116 An Auditorium. By R. Irving Dodge, Ithaca, N. Y., care College of Architecture.
117 An Auditorium. By Herman Dercum, Cleveland, Ohio.
118 A Southern Resort. Plan. By Fred L. Ackerman, Edmeston, N. Y.

COULTER, W. L., Saranac Lake, N. Y.

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120 Interior of the Shingle Camp on an Adirondack Carry.
121 Boat House on Upper Saranac Lake for Mr. Adolph Lewisohn.
122 Lodge on Upper Saranac Lake, N. Y., for Mr. Adolph Lewisohn.

CRAWFORD, EARL STETSON, 939 Eighth Ave., New York City.

123 A Decorative Overmantle.

CROWNFIELD, S. L., 3 East Fourteenth Street, New York City.

124 Design for Wallpaper. Parrot. Tulip Motive.
125 Piece of Printed Warp Silk. Gourd Motive. (Made from Design.)
126 Decorative Study. Poppy.
127 Cushion in Leather and Velvet. Vine Motive.

DUNNING, N. MAX, 1218 Y. M. C. A. Building, Chicago.

128 Street in Petit Andeley, France.
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132 Magdalene Tower, Oxford.
133 Old House at Penshurst, England.
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135 Postoffice at Penshurst, England.
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137 Workingman's Cottage, Leigh, England.

EGAN & PRINDEVILLE, 85 Dearborn Street, Chicago.

138 Collegiate Hall, St. Mary's Academy, Notre Dame, Ind.
139 St. Xavier's Academy, Chicago.
140 Design for a Convent, Chicago.
141 St. Paul's Cathedral, Pittsburgh, Pa.

ERSKINE, RICHARD, 515 Stephen Girard Building, Philadelphia, Pa,

142 Sketch of Old House, Darby, Pa.

EYRE, WILSON, 920 Chestnut Street, Philadelphia, Pa.

143 Perspective Sketch. Residence at Lenox, Mass.
144 Residence at Lenox, Mass.
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146 Sketch for Shooting Lodge.
147 Sketch for Dining Room. Residence at Binghamton, N. Y.
148 Sketch for Living Room. Residence at Bradford Hills,
149 Country Residence, near Philadelphia. [Pa.
150 Plan of Country Residence, near Philadelphia.
151 Houses at Roland Park, Baltimore, Md.
152 Sketch for Living Room. Residence on Gifford Avenue, Jersey City, N. J.

FISHER, ARTHUR A., 24 East Twenty-third Street, New York City. Care B. W. Morris, Jr.

152A A Country Church. Side Elevation and Section. Beaux Arts Society, Competition.
153 A Country Church. Plan and Front Elevation. Beaux Arts Society, Competition. New York City.

FLAGG, ERNEST, 35 Wall Street, New York City.

154 U. S. N. Academy. Chapel Perspective.
155 U. S. N. Academy. Perspective of Memorial Hall, Cadet Quarters Building.
156 U. S. N. Academy. General View from Northeast.
157 U. S. N. Academy. General View from Chapel.
158 U. S. N. Academy. West Elevation, Cadet Quarters Building.
159 U. S. N. Academy. Section Theo. Memorial Hall.
160 U. S. N. Academy. General Layout of Grounds.

FRAENKEL, T. O., 1613 Marquette Building, Chicago.

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162 Residence on the Gulf Coast.
163 Sketch for Residence. Water Color.
164 Sketch for Residence. Water Color.
165 Sketch for Bank Building, New Orleans.
166 Design for Club Building, Mobile.

FREEDLANDER, J. H., 244 Fifth Ave., New York City.

167 Mess Hall, N. H. D. V. S. Front Elevation. Johnson City, Tenn.
168 Mess Hall, N. H. D. V. S. Side Elevation. Johnson City, Tenn.
169 Power House, N. H. D. V. S. Elevation. Johnson City, Tenn.
170 Barracks, N. H. D. V. S. Elevation. Johnson City, Tenn.

FROST & GRANGER, 806 Woman's Temple Building, Chicago.

171 Hibbard, Spencer, Bartlett & Co.'s Building, State, South Water Streets and Chicago River, Chicago, Ill.
172 Residence of Mr. F. C. Bartlett, 2901 Prairie Ave., Chicago. Photographs.
173 Lake Forest and Chicago Buildings. Photographs.
174 Lake Shore and Michigan Southern and Chicago, Rock Island and Pacific Railways, Terminal Station, Chicago, Ill.

GAUBERT, LEON.

175 Library Interior, Residence of G. A. Joslyn.

CHICAGO ARCHITECTURAL CLUB

GERBER, ARTHUR, 700 Fisher Bldg., Chicago.
176 Competitive Design for a Soldiers and Sailors Monument.
177 Competitive Design for a Soldiers and Sailors Monument.

GILBERT, CASS, 111 Fifth Ave., New York City; and Endicot Building, St. Paul, Minn.
178 Sketch of Cloister at Palermo, Sicily.
179 Fine Arts Building, Louisiana Purchase Exposition, St. Louis. Front Elevation.
180 Fine Arts Building, Louisiana Purchase Exposition, St. Louis. Garden Elevation.

HAAGEN, PAUL T., 4453 Berkeley Ave., Chicago.
181 Study for a Summer Residence at Lake Geneva.
182 Study for a Country House and Grounds.

HABERSTROH, L., & SON, 9 Park St., Boston, Mass.
183 Sketch for the Decoration of the Majestic Theater, Boston, Mass. By H. B. Pennell.
184 Sketch for Decoration of Majestic Theater, Boston. By H. B. Pennell.

HALDEN, J. C., 35 Congress Street, Boston, Mass.
185 Detail of Stairway. Boston Public Library.
186 Detail of the Atrium. Pallazzo Massimi, Rome.

HALS, HARALD, 881 W. Monroe Street, Chicago.
187 Sketch.
188 Court Elevation. Palais d'Escouville, Calvados, France.

HARRIS, CLINTON G., 165 School Lane, Germantown, Philadelphia.
189 La rue St. Julien. Door Front.
190 An Early April Morning in Pennsylvania.
191 The Cathedral Court at Gerona.
192 Sketch of the Bishop's House at Lincoln.
193 St. Giles Rectory.
194 Along the Voorstraat-haven Dordrecht.
195 Bank of Philip II., at Medina del Campo.
196 Eglise, rue St. Jacques, Lisieux.
197 At Salwarp Court in Worcestershire.

HAWES & DODD, 24 Adams St., Chicago.
198 Ceramic Mosaic. Panel.

HAYS, WILLIAM CHARLES, 1012 Walnut Street, Philadelphia, Pa.
199 Competitive Design for the Soldiers and Sailors Monument, Philadelphia.

HEACOCK & HOKANSON, 931 Chestnut Street, Philadelphia, Pa.
200 Residence at Elkins, Pa.

HELLER, E. M., 58 W. Fifty-seventh Street, New York City.
201 Christ on the Mount of Olives. Design for Stained Glass.
202 Panel for a Screen.
203 Santa Lucia. Design for Stained Glass.

HOKANSON, O. M., 931 Chestnut Street, Philadelphia, Pa.
204 A Suburban Cottage.

HOLABIRD & ROCHE, 1618 Monadnock Block, Chicago.
205 Stable for Oliver Sollitt, at Fox Lake, Ill.
206 Seven Photographs of Interior, at Auditorium Apartments.
207 Bank for Petoskey, Mich.
208 Baker Building, Kewanee, Ill.
209 Study of Bank Building.

HOLSLAG, EDWARD J., Chicago.
210 Rear Dining Room, Auditorium Annex.
211 Lunette, Carnegie Library, Muncie, Ind.
212 Lunette, Carnegie Library, Muncie, Ind.
213 Dining Room. Residence of G. A. Joslyn.

HOLSMAN, HENRY K., 153 LaSalle Street, Chicago.
214 Collegiate Building, Parsons College.
215 Library, Parsons College.
216 Gymnasium, Parsons College.
217 Academy Building, Parsons College.
218 Science Hall, Parsons College.
219 Ravenswood Baptist Church.
220 Residence. North Front. James H. Eckels' Country Seat.
221 Residence. Front toward Lake. James H. Eckels' Country Seat.

HOOVER, IRA W., Fifth holder John Stewardson Memorial Scholarship, 184 LaSalle Street, Chicago.
222 Windsor Castle, from Eton. Sketch.
223 Haddon Hall, from the Terrace. Sketch.
224 Haddon Hall, from the Meadows. Sketch.
225 Bell Hotel, Tewksbury. Sketch.
226 Black Bear Tavern, Tewksbury. Sketch.
227 House at Stratford on Avon. Sketch.
228 Cæsar's Tower, Warwick Castle. Sketch.
229 Cottage near Kenilworth. Sketch.
230 Magdalen Hall, Oxford. Sketch.
231 Salisbury Cathedral, from Southeast. Sketch.
232 Les Portes du Jubé, St. Etienne du Mont, Paris. Measured Drawing.
233 Lateral Doorway of St. Germain des Pres, Paris. Measured Drawing.
234 Musee de Cluny, Paris. Sketch.
235 Chapelle de Jesus Ouvrier, Paris. Sketch.
236 Garden Accessories, St. Cloud. Sketch.
237 Dairy Bridge at Versailles. Sketch.
238 Petit Trianon, Versailles. Sketch.
239 Old House at Vitré. Sketch.
240 Château at Vitré. Sketch.
241 La Vaucelle at St. Lo. Sketch.
242 Portal, St. Michele at Le Puy. Sketch.
243 At Le Puy. Sketch.
244 Sketch of Lateral Entrance, Notre Dame du Port Clermont-Farrand.
245 At Bayeux. Sketch.
246 At Lisieux. Sketch.
247 At Lisieux. Sketch.
248 Vieux Colombier, Vitry sur Seine. Sketch.
249 Montalbaan's Tower, Amsterdam.
249A Arch of Titus, Rome. Elevation. Measured Drawing.
250 Arch of Titus, Rome. Plan. Measured Drawing.
251 Arch of Titus, Rome. Section. Measured Drawing.
252 Entrance Doorway of Palazzo Venezia, Rome. Measured Drawing.
252A Ceiling, Palazzo Massimi, Rome. Measured Drawing.
253 In the Courtyard of the Palazzo Massimi, Rome. Sketch.
254 Entrance Portico of the Palazzo Massimi, Rome. Sketch.
255 Arcades of the Colosseum, Rome. Sketch.
255A In the Borghese, Rome. Sketch.
256 SS. Giovanni e Paolo, Rome. Sketch.
257 A Fountain at Viterbo. Sketch.
258 A Window in Perugia. Sketch.
259 In Perugia. Sketch.
260 St. Pietro at Assisi. Sketch.
261 At Siena. Sketch.
261A At Siena. Sketch.
262 At Siena. Sketch.
263 Pazzi Chapel, Santa Croce, Florence. Sketch.
264 Ospedale del Ceppo, Pistoja. Sketch.
265 Cortile of Palazzo Fava, Bologna. Sketch.
266 Mercato Vecchio, Verona. Sketch.
267 I Gesuati, Venice. Sketch.
268 In Venice. Sketch.
269 In Venice. Sketch.
270 S. Maria della Salute, Venice. Sketch.
270A Marble Table in Neapolitan Museum. Measured Sketch.
271 Funereal Procession, Wall Painting in Neapolitan Museum. Copy.
272 Wall Paintings from Casa Veti, Pompeii. Copy.
273 Casa di Pansa, Pompeii. Sketch.
274 At Paestum. Sketch.
275 Temple of Juno at Girgenti. Sketch.
276 Temple of Juno at Girgenti. Sketch.
277 Temple of Neptune at Girgenti.
278 At Taormina. Sketch.
278A At Taormina. Sketch.

HOWARD, JOHN G. and D. Everett Waid, 156 Fifth Ave., New York City.
279 Perspective. Long Island College Hospital, Henry, Amity and Pacific Streets, Brooklyn, N. Y. Rendered by D. A. Gregg.

UNIVERSITY OF ILLINOIS, Urbana, Ill.
280 Dome of the Chigi Chapel. Study in Interior Decoration. By V. M. Holder.
281 An Art Institute. By Arthur R. Kelly, Los Angeles, Cal.
282 A Faculty Club House. By J. R. Kennedy, Tuscaloosa, Ala.
283 A Boat Club House. By O. J. Francis, Chicago, Ill.

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284 A Faculty Club House. By Neil McMillan, Chicago, Ill.
285 A Conservatory of Music. School Façade. By Theodore M. Sanders, Little Rock, Ark.
286 A Conservatory of Music. Auditorium—Façade. By Theodore M. Sanders, Little Rock, Ark.
287 An Episcopal Church. By H. W. Whitsitt.

JENNEY & MUNDIE.
288 National Bank of St. Joseph, St. Joseph, Mo.

JOHNSON-LINDSLEY.
289 Country Residence for Mrs. Robert W. Lesley.

JOHNSON, T. R., 3 N. Fulton Ave., Mt. Vernon, N. Y.
290 Electrolier for an Isle of Safety. Municipal Art Society Competition, New York.
291 Bookplate.

KEEN, CHAS. BARTON, 1604 Chestnut Street, Philadelphia, Pa.
292 Sketch of House at Atlantic City.

KELLY, JOHN H., 3080 Vernon Ave., Chicago.
298 Water Color.

LAVALLE, JOHN, 85 Devonshire Street, Boston, Mass.
294 Sketch for House, at Pride's Crossing, Mass., by C. A. Maginnis, Boston, Mass.
295 Sketch for House at Cohasset, Mass., by A. G. Ripley, Boston, Mass.
296 Views of House at Cohasset, Mass.

LEAVITT, CHAS. W., JR., 15 Cortlandt St., New York City.
297 Estate of F. S. Smithers, Esq., Glencove, L. I.
298 Gardens of D. P. Kingsley, Esq., Riverdale, N. Y.
299 Property of Geo. B. Post, Jr., Esq., Bernardsville, N. J. General Plan.

LEISENRING, L. MORRIS, 77 Washington Place, New York City.
300 Sketch. Looking toward the Salute, Venice.
301 Portions of the Terra Cotta Frieze. Della Robbias. Ospedale del Ceppo Pistoja.
302 Sketch. Bruges. St. John's Hospital.
303 Sketch at Quadlingburg.
304 Sketch at Hildesheim.
305 Sketch. The Warrburg.
306 Sketch. Old Renaissance. House. Tours. Measured Drawing. Brick Work. Old Rathhaus. Hanover.

LICHT, GEO. A., 244 Fifth Avenue, New York City.
Design for Small Library. Side Elevation.
Design for Small Library. Elevation.
307 Soldiers and Sailors Monument, Philadelphia, Pa. Perspective.
308 Soldiers and Sailors Monument, Philadelphia, Pa. Elevation.
309 Soldiers and Sailors Monument, Philadelphia, Pa. Section.
310 Design for Church. Plan.
311 Design for Church. Main Elevation.

LLEWELLYN, JOS. C., 1218 Y. M. C. A. Building, Chicago.
312 Library at Battle Creek, Mich.
313 Warehouse at Kansas City.
314 Residence for Mr. F. O. Magie, Winnetka.
315 First Design, Library at Battle Creek, Mich.

MAHER GEORGE W., 218 LaSalle Street, Chicago.
316 Country Home at Glencoe, Ill., of Mr. Harry Rubens.
317 Residence of Mrs. E. J. Mosser, Buena Park, Chicago.
318 Photographs of exterior of James A. Patten residence, Evanston, Ill.

MARSHALL, BENJAMIN HOWARD, Architect, Chicago.
319 Sketch of Nixon Theater, Pittsburg, Pa.
320 Final Drawing of Nixon Theatre.
321 Stable for Mr. J. J. Mitchell, Lake Geneva, Wis.
322 Stable for Mr. M. H. Tichenor, Oconomowoc, Wis.
323 Iroquois Theater, Chicago.
325 Residence for J. C. Hutchins, Lake Geneva, Wis.
326 Entrance of Theater, Forty-Second Street, New York.
327 Sketch of Spring House for J. J. Mitchell, Lake Geneva, Wis.
328 Sketch of Residence, Kenwood, Chicago.
330 Memorial Chapel, Kirkland B. Armour, Kansas City, Mo.
331 Residence in Kenwood.

DEPARTMENT OF ARCHITECTURE, Massachusetts Institute of Technology, Boston, Mass.
332 A Chapel Screen. By W. R. Greeley.
333 Choir Stall in a Cathedral. By W. T. Aldrich.
334 A Large Residence, inspired by the Venetian Classical Palaces. Elevation. By F. W. Puckey.
335 A Veteran's Home. Elevation. By E. F. Lawrence.
336 An Art Museum. Elevation. By F. C. Hirons.
337 A Club House for the Twentieth Century Club. By Alexander J. Scholtes.
338 A Large Residence, Inspired by the Venetian Classical Palaces. Plan. By F. W. Puckey.
339 A National Battlefield Park. Plan. By W. P. R. Pember.

NIMMONS & FELLOWS, 1733 Marquette Building, Chicago.
340 The New Spahr Building, Columbus, Ohio.
341 Hayden Building, Columbus, Ohio.
342 Residence for J. Rosenwald, Esq., Corner Forty-ninth Street and Ellis Avenue, Chicago.

NIMMONS & FELLOWS and HORACE S. POWERS, 1733 Marquette Building, Chicago.
343 Lesher Building, Cor. Franklin Street and Lomax Place, Chicago.

OAKLEY THORNTON, 1220 Spruce Street, Philadelphia, Pa.
344 Dordrecht.

ORR, HUGH, 15 Exchange Street, Boston, Mass.
345 Competitive Design for Soldiers and Sailors Monument, Philadelphia. Plan.
346 Competitive Design for Soldiers and Sailors Monument, Philadelphia. Section.
347 Competitive Design for Soldiers and Sailors Monument, Philadelphia. Perspective.

OSTERTAG, B., Tree Studio Building, Chicago. Three Panels.
347A Decorations from Dining Room of house of J. J. Husser.
347B Decorations from Dining Room of house of J. J. Husser.
347C Decorations from Dining Room of house of J. J. Husser.

OTTENHEIMER, H. L., 1123 Schiller Building, Chicago.
348 Residence, Ligonier, Ind.
349 Warehouse, Fort Wayne, Ind.
350 Residence, Duluth, Minn.
351 Cemetery Vault, Rosehill, Ill.
352 Residence, Fort Wayne, Ind.
353 Residence, Chicago.
354 Opera House, Houghton, Mich.

PARIS, WM. FRANCKLYN, 315 Fifth Ave., New York City.
355 Decoration. Reception Room for Residence, Fifty-second Street and Fifth Ave., New York City.
356 Bookcases for Residence, Fifty-sixth Street and Madison Ave., New York City.
357 Library Table for Residence, Fifty-sixth Street and Madison Ave., New York City.
358 Louis XV. Screen. Panel of Antique Tapestry.
359 Empire Arm Chair.

PARSONS, W. E., 156 Fifth Ave., New York City.
360 Free and Paying Baths. Façade. Problem in First Class. Ecole des Beaux Arts.
361 Free and Paying Baths. Plan. Problem in First Class. Ecole des Beaux Arts.

PEABODY & BEAULEY, 1007 Monadnock Block, Chicago.
362 Entrance, City Residence.
362A Abson's Chop House.
363 A City Residence.
364 Proposed Elks Club.

PEART, CAROLINE, 1723 Chestnut Street, Philadelphia, Pa.
365 Court of Myrtles, Alhambra.
366 Luxembourg Gardens, Paris.

UNIVERSITY OF PENNSYLVANIA.
367 A Metropolitan Cathedral. Plan. Julien F. Abele.
368 A Metropolitan Cathedral. Elevation. Julien F. Abele.
369 A Parish Church. Plan. G. H. Bickley.
370 A Parish Church. Elevation. G. H. Bickley.

CHICAGO ARCHITECTURAL CLUB

UNIVERSITY OF PENNSYLVANIA—*Continued.*

371 A Governor's Mansion. Plan. J. G. Dentz.
372 A Governor's Mansion. Elevation.
373 Embroidered Chairback. Decorative Design.
374 Triumphal Arch. Plan and Elevation. Midgley Walter Hill.
375 A Small Public Library. Plan and Section. C. E. Howell.
376 A Small Public Library. Elevation. C. E. Howell.
377 Academy of Fine Arts. Plan. W. T. Karcher.
378 Academy of Fine Arts. Elevation. W. T. Karcher.
379 Preliminary Study of University Group. Thornton Oakley.
380 Building for School of Architecture. First Floor Plan. C. G. Spoerl.
381 Building for School of Architecture. Elevation and Section. Second Floor Plan. C. G. Spoerl.
382 Greek Ionic Order. H. D. Wood.

PERKINS, DWIGHT HEALD, 1200 Steinway Hall, Chicago.

383 (One Frame) Nine Photographs of Hitchcock Hall, University of Chicago.
384 Cast or Ornament in Library of Hitchcock Hall, University of Chicago.
385 (One Frame) Morgan Park Gymnasium. Stable for Mrs. Chas. Hitchcock. Residence of J. J. Wait, Esq.

PERKINS, FREDERICK W., Marquette Building, Chicago.

386 Sketch for a Residence.
387 Stable at Lake Geneva, for Otto Young. Photograph.
388 Stable at Lake Geneva, for Otto Young. Detail View. Photograph.
389 Photographs of Residence, Chas. H. Hulburd, Lake Shore Drive, Chicago.
390 Sketch No. 1, Residence, Chas. H. Hulburd, Lake Shore Drive, Chicago.
391 Sketch No. 2, Residence, Chas. H. Hulburd, Lake Shore Drive, Chicago.

PEROT, ROBESON LEA, 303 Philadelphia Bourse, Philadelphia, Pa.

392 Residence at Chestnut Hill, Philadelphia. Photographs.

PEROT & BISSELL, 303 Philadelphia Bourse, Philadelphia, Pa.
Terra Cotta Bosses for Residence, Winterthur, Del.

393 House at Radnor, Pa. Sketch.
394 House at St. David's, Pa. Sketch.
395 Stable near Greenville, Del.
396 Residence near Greenville, Del.

POGGI, EDMUND HOWE, 907 Walnut Street, Philadelphia, Pa.

397 An Advertising Kiosk.—First Mention, T-Square Club (Philadelphia) Competition.

POLK, WILLIS.

397A Birdseye View, San Francisco.
397B Looking down California Avenue.
397C View of Market Street.

POND & POND, 1109 Steinway Hall, 21 Van Buren Street, Chicago.

397D Building for Young Men's Christian Association at Ann Arbor, Michigan, by I. K. Pond.

RANKIN & KELLOGG, 1012 Walnut Street, Philadelphia, Pa.

398 U. S. Court House and Post Office, Indianapolis, Ind. Accepted Competitive Design. Elevation.
399 Chambers-Wylie Presbyterian Church, Philadelphia. Interior.
400 Boston Athenaeum. Competitive Drawings. First Floor Plan.
401 Boston Athenaeum Competitive Drawings. Front and Side Elevations.

ROBINSON, ARGYLE E.,

408 Residence.

ROGERS, JAS. GAMBLE, Ashland Block, Chicago.

404 Views of C. E. Pope Residence, Lake Forest, Ill.
405 Design for Residence, at Evanston, Ill.
406 Gate Lodges near Chicago.
407 Design for Tomb at Lake Forest, Ill.
408 Perspective of the School of Education Building. University of Chicago.

ROSBORG, C. F., 35 Wall Street New York City.

409 Elevation. Proposed Theater to be erected in New York.
410 Perspective. Second Prize Design for Soldiers and Sailors Monument, Philadelphia.
411 Section. Second Prize Design for Soldiers and Sailors Monument, Philadelphia.
412 Plan. Second Prize Design for Soldiers and Sailors Monument, Philadelphia.
413 Elevation. Second Prize Design for Soldiers and Sailors Monument, Philadelphia.

ROSS, ALBERT RANDOLPH, 156 Fifth Ave., New York City.

414 Plan of First Floor Carnegie Library of Nashville, Tenn.
415 Front Elevation Carnegie Library of Nashville, Tenn.

SCHERMERHORN, C. E., 430 Walnut Street, Philadelphia, Pa.

416 House for Mr. J. H. Yocum, Bryn Mawr, Pa.

SEYFARTH, Robert, 821, 218 LaSalle Street, Chicago,

417 Library.

SHAW, HOWARD, 615, 175 Dearborn Street, Chicago.

418 Perspective of Residence at 2106 Calumet Ave., Chicago.
419 Photograph of Manufacturing Building, Wabash Ave., Chicago.
420 Exteriors. Residence of Mr. Howard Shaw at Lake Forest, Ill.
421 Interiors. Residence of Mr. Howard Shaw, at Lake Forest, Ill.
422 Interiors. Residence 2106 Calumet Ave., Chicago.
423 Sun Vow.

SCHMIDT, RICHARD E.

423A St. Joseph's Hospital, Ashland, Wis.
423B St. Anne's Sanitarium, Chicago.
423C A Restaurant Building for Chicago.
423D The Hall. A Restaurant Building for Chicago.
423E Residence, North State Street, Chicago.
423F House for Mt. Morris, Ill.
423G House at Winnetka, Ill.
423H North Shore Health Resort.

SHURTLEFF, ARTHUR A. 9 W. Cedar Street, Boston, Mass.

424 Arrangement of Farm Buildings and Farm at Kearsarge, N. H.
424A Measured Plan of a Garden West of Boston.

SONNTAG, LOUIS, 24 E. Twenty-third Street, New York City.

426 A Country Church. Beaux Arts Society Competition.

SPIERING, LOUIS C., 4027 McPherson Avenue, St. Louis, Mo.

427 A Museum of Fine Arts. Plan and Elevation.
428 A Thirteenth Century Pulpit.
429 Public Building. Sections. Plan.

TOMLINSON, WEBSTER, Steinway Hall, Chicago.

430 "Ingle Nook." Rear. Summer Cottage for J. H. Howard, Esq., Lake Bluff, Ill.
431 "Ingle Nook." Front. Summer Cottage for H. J. Howard, Esq., Lake Bluff, Ill.

TRAXLER, V., 636 Evanston Avenue, Chicago.

432 "A Residence."
433 "Study for a Bank."

WASHINGTON UNIVERSITY, St. Louis, Mo.

436 A Club House for St. Louis Architects. Elevation. By Albert D. Millar.
437 A Club House for St. Louis Architects. Elevation. By Wilbur T. Trueblood.
438 A Club House for St. Louis Architects. Plan. By Wilbur T. Trueblood.
439 A Monument to John Ericsson. By Francis S. Swales.
440 A Monument to John Ericsson. By Albert D. Millar.
441 An India Ink Rendering. By C. H. Fessenden.

WATSON & HAZELTON, Room 805, 305 Dearborn Street, Chicago.
- **442** Model of Illinois State Building at the Louisiana Purchase Exposition, St. Louis, Mo., 1904.
- **443** Illinois State Building at the Louisiana Purchase Exposition, St. Louis, Mo., 1904.
- **444** Institution for Deaf and Dumb, Jacksonville, Ill.

WEBER, P. J., Fisher Building, Chicago.
- **445AB** Sketch of the Stadium for the Olympian Games.
- **445** Perspective Sketch for a Sanitarium.
- **446** Perspective Sketch for a Sanitarium.
- **447** Bank and Office Building.
- **448** Competitive Design for the Illinois State Building, St. Louis.
- **449** Competitive Design for the Illinois State Building, St. Louis.
- **450** Competitive Design for the Illinois State Building, St. Louis.

WELLS, NEWTON A., University of Illinois, Urbana, Ill.
- **451** "Valor." Decorative Panel, in Tinted Plaster.

WHITE, JAMES M. and SETH J. TEMPLE, Urbana, Ill.
- **452** Competitive Design for the Illinois State Building, at the Louisiana Purchase Exposition.

WIGHT, PETER B., 1112 Chamber of Commerce Building, Chicago.
- **453** Church of the Transfiguration, Chicago.
- **454** Front Elevation of Office Building.

WILSON, H. R., 218 LaSalle Street, Chicago.
- **455** Preliminary Sketch for Residence of Mr. Clark, Peoria, Ill.
- **456** Residence, Mr. Lee Hunt, Memphis, Tenn.
- **457** Preliminary Sketch. Exterior of Residence for James L. Houghteling, Winnetka, Ill.
- **458** Exterior of Apartment Building for Mr. W. B. White, Chicago.
- **459** Preliminary Sketch for Garden Decoration for Mr. Clark's Residence at Peoria, Ill.
- **460** Preliminary Sketch of Residence for Mrs. N. J. Knickerbocker, Elkhart, Ind.
- **461** Preliminary Sketch of Billiard Room. Carl Stonehill Residence, Chicago.
- **462** Design of a Theatre and Roof Garden for Chicago.
- **463** Preliminary Sketch of Hall, for Mrs. N. J. Knickerbocker's Residence, Elkhart, Ind.
- **464** Interior of Dining Room. Residence of R. W. Harris, Memphis, Tenn.
- **465** Interior Hall. Residence of Mrs. N. J. Knickerbocker, Elkhart, Ind.
- **466** Country Residence, J. B. Murphy, Lake Beula, Wis.
- **467** Residence, Carl Stonehill, Chicago.
- **468** Residence, Mrs. N. J. Knickerbocker, Elkhart, Ind.
- **469** Marble Hall and Staircase, Carl Stonehill's Residence, Chicago.

WILSON, H. R., 218 LaSalle Street, Chicago.
- **470** Preliminary Sketch. Apartment Building for John A. Devore.
- **471** Preliminary Sketch for residence of Dr. Klebb, Winnetka

ZIMMERMAN, A. G., Home Insurance Building, Chicago.
- **472** National Biscuit Company Building, Fifteenth Street Frontage, New York City. Drawn by J. C. Torrence.

DRAWINGS SUBMITTED IN C. A. C. TRAVELING SCHOLARSHIP FOR 1903

LONG, BIRCH BURDETTE.
- **473** Bird's-eye Perspective.
- **474** Block Plan.

WEIRICK, RALPH.
- **475** Bird's-eye Perspective.
- **476** Detail of end Pavilion.
- **477** Elevation.

CIRCUIT DRAWINGS

GROSVENOR, ATTERBURY.
- **478** No. 1. House for Dr. C. C. Rice, Easthampton, L. I.
- **479** No. 4. House for A. B. Claflin, Southampton.
- **480** House for A. B. Claflin.
- **481** No. 5. Residence for Miss Richards, Easthampton.

BORING & TILTON.
- **482** Memorial Hall. Jacob Tome Inst., Port Deposit, Md.
- **483** Memorial Hall. Interior. Jacob Tome Inst., Port Deposit, Md.
- **484** Inn. Interior. Jacob Tome Inst.

FRIAR BONAVENTURA and FRIAR PAULUS.
- **485** The Benedictines of Beuron. Cram, Goodhue and Ferguson.
- **486** All Saints Church, Dorchester, Mass.

ISRAELS & HARDER.
- **487** Monument for Soldiers, Sailors and Marines who Served in the War of the Rebellion. Competitive Drawing.

RENWIC, ASPINWALL & OWEN.
- **488** Gramatin Inn. Lawrence Park, Bronxville, N. Y.
- **489** Gramatin Inn. Lawrence Park, Bronxville, N. Y.

SANTE MARIE PERRIN.
- **490** Notre Dame de Fourviere Lyon.

ROY, Gene
Shot in the dark. Outdoor Life 130:35-7+ O '62
ROYAL academy of arts, London
Sold for $2,240,000; Leonardo's drawing of Virgin and Child with St Anne and St John the Baptist. Time 80:42 Ag 10 '62
ROYAL Danish ballet
Dramatic Danes. L. Moore. il Dance Mag 36: 14-18 Ag '62
ROYAL Dutch-Shell group
Mammoth oil company trims the fat off. il Bsns W p 102+ S 15 '62
ROYCE, William S.
Economics of disarmament. Nation 195:105-9 S 8 '62
RUBBER industry and trade
Last big sir. Time 80:66-7 Ag 10 '62
RUBEL, John H.
Rubel spells out space philosophy; summary of address. por Miss & Roc 11:37-8 O 22 '62
RUBELLA
German measles virus. Sci Am 207:104+ S '62
German measles virus found by U.S. scientists. Sci N L 82:94 Ag 11 '62
RUBIN, Larry
Heidelberg; poem. Commonweal 77:68 O 12 '62
RUBIN, Maude
After first grief; poem. America 107:895 O 13 '62
Full cycle for Aunt Cynthia; poem. America 107:924 O 20 '62
RUBIN, Morton J.
Antarctic and the weather; with biographical sketch. Sci Am 207:47, 89-94 bibliog(p292) S '62
RUBINSTEIN, Alvin Z.
Russia and the uncommitted nations. Cur Hist 43:218-23+ O '62
RUBINSTEIN, Irvin. See Best, J. B. jt. auth.
RUBINSTEIN, Marion
Fishing goes to college. il Am For 68:38-40 S '62
RUDEEN, Kenneth
Harness racing. Sports Illus 15:63 O 23 '61; 16:54-5 Mr 12; 17:47 O 1 '62
Motor sports. Sports Illus 14:44-5 Ja 23; 58 Mr 6 '61; 16:56+ Mr 5; 80+ Ap 2; 39-40+ My 28; 76+ Je 11; 17:58-60 O 1 '62
RUDEL, Julius
Profiles. W. Sargeant. por(p57) New Yorker 38:62+ O 20 '62
RUDNICK, Josephine
George Tapps in Africa. Dance Mag 36:19-21 O '62
Weather or not. Dance Mag 36:58-9 S '62
RUDOLPH, Paul
Concrete; a special report. il Arch Forum 117:88-9 S '62
RUGS and carpets
Rainbow at your feet. il McCalls 89:78-85 S '62
Care
Most common carpet faults and what to do about them. Good H 155:138f O '62
RUHL, Robert Waldo
About this time of year; exposés of fraud and corruption at voting time. R. L. Tobin. Sat R 45:49-50 O 13 '62
RUHRBERG, Karl
Gerhart Hauptmann, dramatist of the oppressed. UNESCO Courier 15:23-5 S '62
RULE of law
Order and change in a warless world. W. Millis. Sat R 45:18-20+ S 15 '62
RUNNELLS, James Edward
Forgotten man. por Time 80:65 S 7 '62
RUNNING
Happy ending to a false start. A. W. Schardt. Sports Illus 17:E3-E4 S 3 '62
Ready for anything. il Time 80:62-3 Ag 31 '62
Summit chase of an organization miler. J. Lovesey. il Sports Illus 17:42-3 S 3 '62
RUOHOMAA, Kosti
Country cameraman; Camera club of New York. J. Deschin. il N Y Times Mag p59 O 28 '62
RURAL credit unions. See Credit unions
RURAL homes. See Summer homes
RURAL life. See Country life
RURAL life conference, Catholic. See National Catholic rural life conference
RURAL schools
Art in the rural schools. H. Skuldt. il Sch Arts 62:9-12 S '62
RURAL sociology. See Sociology, Rural
RUSDEN, Philip L.
Guard against winter injury. Horticulture 40: 529 O '62
RUSH, Myron
Khrushchev's limited dictatorship. bibliog f Cur Hist 43:193-200 O '62
RUSK, Dean
Eighth anniversary of SEATO; statement, September 7, 1962. Dept State Bul 47:451 S 24 '62
Foreign policy aspects of space communications; August 6, 1962. Dept State Bul 47: 315-19 Ag 27 '62
Fulbright agreement with Germany marks tenth anniversary; text of statement, July 18, 1962. Dept State Bul 47:221 Ag 6 '62
Global struggle for freedom; address, August 31, 1962. Vital Speeches 28:714-17 S 15 '62
President Kennedy and Secretary Rusk urge restoration of foreign aid funds; statements, September 19 and September 21, 1962. Dept State Bul 47:518-25 O 8 '62
Secretary Rusk hopes of greater cooperation in space field; interview, ed. by E. De Mauny. Dept State Bul 47:348 S 3 '62
Secretary Rusk interviewed on Issues and answers, July 8, 1962. Dept State Bul 47:179-85 Jl 30 '62
Secretary Rusk to Senator Fulbright; letter, August 9, 1962. Dept State 47:362 S 3 '62
Secretary Rusk's news conference of July 12, 1962. Dept State Bul 47:171-9 Jl 30 '62
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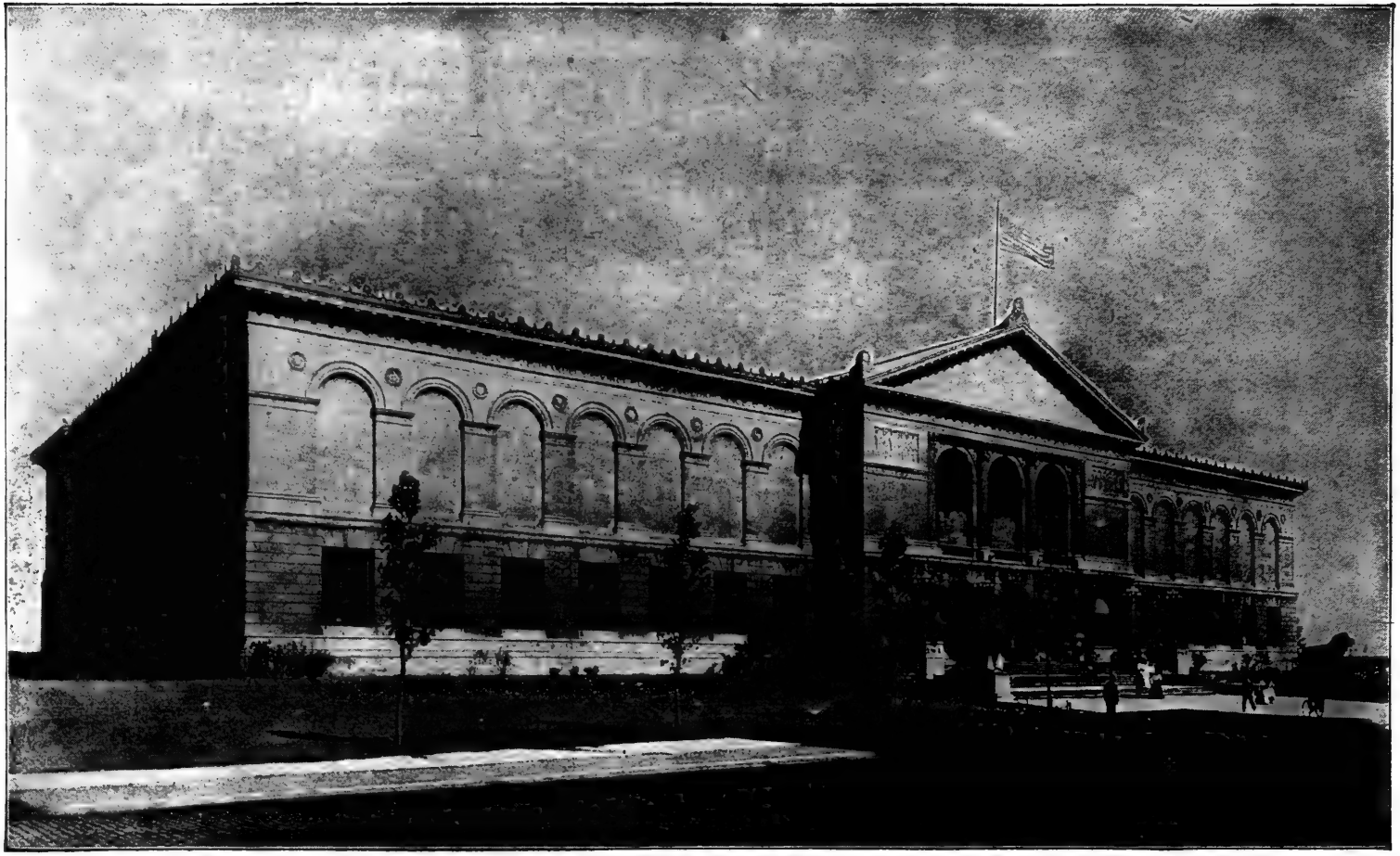
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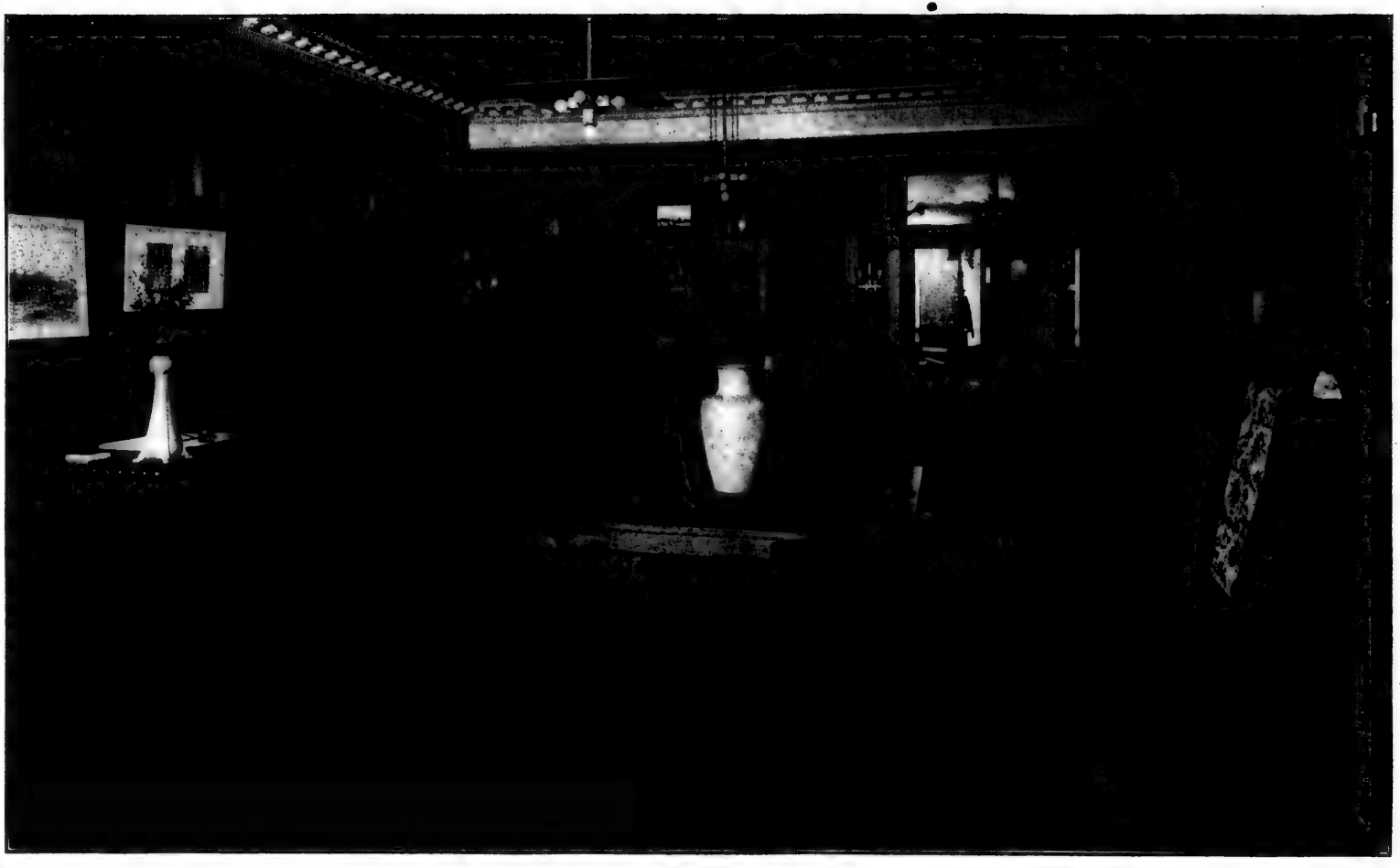
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8. Vestibule, San Marco, Venice.
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13. The Columns of the Piazzeta, Venice.
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16. Sketch, Grammar School.

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18. Monument to Gov. Roswell P. Flower, Watertown, N. Y.

19. "Bonney" Monument, Lowell Cemetery, Lowell, Mass.

20. Alteration of Carter Hall Virginia House for Eben Richards.

WILLIAM JEAN BEAULEY—1007 Monadnock Block, Chicago.

21. House, Riverside Drive, New York City.

22. Soldiers' and Sailors' Monument, New York City.

23. Fifth Avenue Church, New York City.

24. Old House, New York City.

E. THEODORE BEHR—193 Wabash Avenue, Chicago.

25. Entrance to Grounds of J. J. Mitchell, Lake Geneva, Wis.

26. Dining Room Decoration.

27. Entrance to Grounds of H. J. Mobre, Lake Geneva, Wis.

28. A Vase (Color Drawing.)

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29. First Church of Christ, Scientist, Pittsburg, Pa.

30. T. B. Blackstone Memorial Library, Chicago, Ill.

CHAS. G. BLAKE MONUMENT CO.—718 Woman's Temple, Chicago.

31. Granite Vase.

C. E. BRUSH—23-24 Borden Block, Chicago.

32. Design for State Fair Building.

33. Design for Northern Illinois State Normal School.

34. Design for Boat House, Fish and Flower Pavilion.

35. Design for Woman's Building, University of Illinois.

36. Design for Theatre.

37. Plans and Sections for Theatre.

D. H. BURNHAM & CO.—Railway Exchange Building, Chicago.

38. Music Hall in Wanamaker Store, N. Y.

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40. West Point Competition—Plan of Chapel.

41. West Point Competition—Elevation of Chapel.

42. West Point Competition — Side Elevation of Chapel.

43. West Point Competition—Section through Chapel.

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45. West Point Competition—Section B–B.

46. West Point Competition—Section C–C.

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49*b*. Preliminary design, same.

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FRED L. ACKERMAN.

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89. Lake County Hospital, Waukegan, Ill.

90. Apartment Building, Chicago. Gustav Ehrhardt, owner.

91. Apartment Building, Chicago. Mrs. Sarah M. Isham, owner.

92. Stables for "The Hub," Chicago.

H. W. J. EDBROOKE—90 Washington Street, Chicago.

Competitive design for a Woman's Bldg. Univ. of Illinois.

93. 1st Floor Plan.

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95. Perspective.

ROY ELIEL—4443 Ellis Avenue, Chicago.

Design given second place in Fourth Annual Travelling Scholarship, competition Chicago Architectural Club. Subject: A Crèche.

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98. Garden front, South Elevation.

99. Detail exterior, Conservatory.

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101. House at Swarthmore, Pa. Anton Wagner, owner.

Country House, Oyster Bay, L. I. Stanley Conklin, owner.

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136. House of James Moir, Esq., Burlington, Iowa.

137. House of James Moir, Esq., Burlington, Iowa.

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174. House at Mt. Kisco, N. Y. Moses Taylor, owner. Views on estate.

175. House at New Haven, Conn. Rutherford Trowbridge, owner. Garden treatment city lot.

176. House at Islip, Long Island, N. Y. H. K. Knapp, owner. Views of main entrance.

177. Country estate, Morristown, N. J. Garden and terraces.

178. House at Islip, Long Island. H. K. Knapp, owner. Views on estate.

179. House at Elberon, N. J. Simon Guggenheim, owner. View of Whitehall grounds.

FRANK L. LINDEN—1216 Michigan Avenue, Chicago.

180. Scheme for wall decoration.

181. Scheme for wall decoration.

BIRCH BURDETTE LONG—7 East 42d Street, New York.

182. The Avenue Villa D'Este.

183. A Sunny Canal, Venice.

184. San Francesco, Bologna.

185. The fountain, Villa Torlonia.

186. Campo del Fiori, Roma.

187. Morning in the market place, Verona.

188. Shipping on the Giudecca Canal, Venice.

189. Golfo di Pozzuoli, Napoli.

190. Venetian sketches.

191. Italian sketches.

192. Sketches from Rhine Str. Borussia.

193. The Rain, Amersfoort.

194. In the Borghese gardens.

195. The Capitoline Museum, Rome.

196. The Olives of Assisi.

197. The Garden of the Villa D'Este.

198. Giotto's Campanile, Florence.
199. A Bit of Sunlight.
200. St. Peter's from the Medici.
201. In the Forum of Trajan.
202. Warwick Castle from the bridge.
203. Temple of Vesta, Tivoli.
204. Oxford sketches.
205. Au Evening in Sienna.
206. Notre Dame and the River Seine.
207. The Afternoon Promenade, Paris.
208. The Gesuiti, Venice.
209. The Sabine Mountains, Villa D'Este.
210. Marina Grande, Capri.
211. Scala di Spagna, Roma.
212. Black Dam Mill Pond, Kenilworth.
213. Carleton House Terrace.
214. After the storm, Sienna.
215. The River Arno, Florence.

LORD, HEWLETT & HULL & KENNETH MURCHINSON—16 East 23d Street, New York City.

216. Study of cupola, residence for Hon. W. A. Clark.
217. Facade—Same.

GEO. W. MAHER—218 La Salle Street, Chicago.

218. Edgewater Presbyterian Church.

219. Residence, Kansas City. S. H. Velie, owner.

220. Stable and lodge building at Glencoe, Ill., for Harry Rubens.

221. Sketch, North Shore House.

222. Same, water color perspective.

E. A. MANNY—Security Building, St. Louis.

223. Concession, World's Fair.

224. Business Building, Olive Street.

B. H. MARSHALL—603 Cable Building, Chicago.

225. Residence, Lake Shore Drive. Chas. A. Plamondon, owner.

Nixon Theatre, Pittsburg.

226. Elevation.

227. Floor plans.

228. Colonial Hotel, Chicago.

229. Residence, Lake Forest, Ill. J. T. Pirie, owner.

230. Garden view—same.

231. Facade of Comedy Theatre.

232. House at Glencoe, Ill. Harry E. Nolan, owner.

233. Interior of same.

MAURAN, RUSSELL & GARDEN—1610 Chemical Building, St. Louis.

234. Lincoln Library, Springfield, Ill.

McDONALD & SHEBLESSY—4th and Main Streets, Louisville, Ky.

235. Second English Lutheran Church.

236. Apartment Building. Perspective.

237. View of main entrance.

JOHN MOLITOR—204 South 36th Street, Philadelphia, Pa.

238. Sketch, Notre Dame, Paris.

239. Chapel, Hospital, Santa Cruz, Toledo, Spain.

240. Grotesques, Notre Dame, Paris.

241. Inlaid Mosaic Panel, Ravello.

242. Chapel doors, Santa Maria della Spino, Pisa.

243. Old houses, Luzerne, Switzerland.

244. Sketch, San Carpoforo Como, Italy.

245. Porte du Groux, Nevers, France.

246. Chateau de Berze, Dijon.

247. Augustius, Valladolid, Spain.

248. Entrance Hotel de Vogue, Dijon.

249. Sketches in Germany.

W. B. MUNDIE—720 Tribune Building, Chicago.

250. Recent work in the Chicago Public School System.

NIMMONS & FELLOWS—1732 Marquette Building, Chicago.

251. Buildings at Gray's Lake. Richard W. Sears, owner.

252. Second National Bank, Winona, Minn.

NORTHWESTERN TERRA COTTA CO.—1000 Clybourn Avenue, Chicago.

253. Terra cotta panel.

254. Terra cotta pedestal.

255. Terra cotta vase.

256. Terra cotta odd pieces.

H. L. OTTENHEIMER—1123 Schiller Building, Chicago.

257. Photograph of entrances.

258. Residence, Chicago.

259. Theatre interior, Chicago.

PALMER & HORNBOSTEL—63 William Street, New York.

260. Manhattan Bridge, general perspective view.

261. Manhattan Bridge, perspective view of anchorage.

262. Manhattan Bridge, perspective view of anchorage.

263. Manhattan Bridge, section through anchorage.

264. Manhattan Bridge, working drawings of anchorage.

265. Manhattan Bridge, photographs of work under construction.

266. Manhattan Bridge, perspective view of tower.

267. Manhattan Bridge, working drawings of tower.

268. Manhattan Bridge, detail perspective.

269. Manhattan Bridge, side elevation.

270. Manhattan Bridge, detail model.

271. Blackwell's Island Bridge, elevations of anchorage Pier.

272. Blackwell's Island Bridge, plan of anchorage pier.

273. Blackwell's Island Bridge, elevation of anchorage pier on Blackwell's Island.

274. Blackwell's Island Bridge, photographs of work under construction.

275. Blackwell's Island Bridge, perspective view.

276. Blackwell's Island Bridge, perspective view.

277. Blackwell's Island Bridge, detail perspective.

278. Blackwell's Island Bridge, perspective view from approach.

279. Blackwell's Island Bridge, working drawings of towers.

280. Blackwell's Island Bridge, detail model.

281. Pelham Bay Park Bridge, perspective view from river.

282. Pelham Bay Park Bridge, perspective view on bridge.

283. Pelham Bay Park Bridge, perspective sketch.

284. Pelham Bay Park Bridge, detail of towers.

285. Pelham Bay Park Bridge, elevation.

286. Williamsburg Bridge, anchorage.

287. Williamsburg Bridge, general perspective view.

288. Williamsburg Bridge, detail perspective.

289. Williamsburg Bridge, detail perspective.

290. Williamsburg Bridge, detail model.

291. New City Hall Station, plan of basement and rapid transit subway station.

292. New City Hall Station, ground floor plan 1st level.

293. New City Hall Station, plan of gallery and Third Avenue Elevated platform, 2d level.

294. New City Hall Station, plan at level of Manhattan Bridge and Brooklyn Bridge elevated train platform.

295. Perspective view of City Hall and Elevated Station.

296. General view showing locality of Terminal Station of Brooklyn Bridge.

297. Bird's eye perspective of river and city.

WM. FRANCKLYN PARIS—315 Fifth Avenue, New York City.

298. Henry II cabinet.

299. Henry II table.

300. Renaissance cabinet for Geo. Arents.

301. Beauvais tapestry for Henry G. Trevor.

PATTON & MILLER—153 La Salle Street, Chicago.

302. First Congregational Church, Wilmette.

303. Free Public Library, Council Bluffs, Iowa.

304. Spies Public Library, Menominee, Mich.

305. First Presbyterian Church, Rockford, Ill.

PEABODY & BEAULEY—1007 Monadnock Blk., Chicago.

306. Residence.

307. Residence.

DWIGHT H. PERKINS—Steinway Hall, Chicago.

Competitive design for Post Office Building, Hammond, Indiana.

308. Basement plan.

309. First story.

310. Second and third story.

311. Front and side elevation.

312. Section and rear elevation.

CHARLES A. PHILLIPS—1615 Ashland Block, Chicago.

Competitive design for Post Office Building, Hammond, Ind.

313. Elevation and section.

314. Plans.

J. H. PHILLIPS—5 East 42d Street, New York.

315. Sketches in England.

316. Old Canal at Chester.

317. The Bay at Naples.

318. Old Church. San Francesco, Romania.

319. Monument to Victor Emmanuel.

320. Duke of York's Column, London.

321. The Tiber, Rome.

322. Garden, Villa Falconiere, Frascate.

323. Sketches in England.

324. Sketches in England.

325. Temple of Neptune at Paestum and Basilica di S. Francesco, di Paola, Naples.

326. Castello St. Angelo, Rome.
Farm buildings just outside Borghese Gardens, Rome.

POND & POND—1109 Steinway Hall, Chicago.

327. Y. M. C. A. Building, Lake Geneva, Wis.

328. The Drummer House, Lake Geneva, Wis.

329. The Hegler Houses, La Salle, Ill.

330. The Perkins House, Edgewater, Ill. The Howe House, Evanston, Ill.

331. The McCormick House, Buena Park, Ill.

332. U. S. Post Office, Kankakee, Ill., accepted design. Floor plans.

333. U. S. Post Office, Kankakee, Ill. Elevations.

334. U. S. Post Office, Kankakee, Ill. Drawings.

335. Mercantile Building, Wm. Kent.

WM. GRAY PURCELL—319 N. Kenilworth Avenue, Oak Park, Ill.

336. Design for Public Library. (Submitted in the Brickbuilder Competition.)

337. A suburban home.

RAND & SKINNER—336 Boylston Street, Boston, Mass.

338. Gift Shop and Tea House, Magnolia, Mass.

339. Ray Memorial Library, Franklin, Mass.

T. HENRY RANDALL—The Tower, Madison Square, New York.

340. Hotel, Charleston, S. C. West elevation.

341. Hotel, Charleston, S. C. Front elevation.

342. Hotel, Charleston, S. C. Plan.

343. Residence of Henry W. Poor, Esq., Tuxedo Park, New York. Entrance front.

344. Residence of Henry W. Poor, Esq. South facade and gardens.

345. Residence of Henry W. Poor, Esq. Detail of entrance.

346. Baltimore Music Hall, front and entrance.

347. Baltimore Music Hall, Southwest corner.

LOUIS B. RASMUSSEN—La Grange, Ill.

348. Competitive design for Soldiers' and Sailors' Monument.

REED & STEM—7 East 42d Street, New York.

349. Seattle Terminal Depot, Great Northern Railroad.

HENRY L. REINHOLD, JR.—1004 Chestnut Street, Philadelphia.

350. Swiss Chalet, Cape May, N. J.

JAMES GAMBLE ROGERS--1615 Ashland Blk,, Chicago.

351. U. S. Post Office and Court House, Hammond, Ind., Competition. Plan.

352. U. S. Post Office and Court House, Hammond, Ind. Elevations and section.

353. Sketch for residence, Evanston, Ill.

354. Estate of A. B. Dick, Esq., Lake Forest, Ill. Photographs.

355. Residence of A. L. Farwell, Esq., Lake Forest, Ill. Photographs.

356. Texas residence.

ROGERS & MANSON--85 Water Street, Boston, Mass.

357. The Brickbuilder Competition for a small Public Library. 1st prize design by F. C. Hirons. Elevation.

358. 1st prize design. Detail.

359. 2d prize design, by Calvin Kiessling. Elevation.

360. 2d prize design. Detail.

361. 3d prize design, by W. S. Wells, W. D. Crowell and H. W. Hathaway. Elevation.

362. 3d prize design. Detail.

363. 1st mention design Claude Fayette Bragdon. Elevation.

364. 1st mention design. Detail.

ARTHUR ROULEAU—603 Cable Building, Chicago.

365. Bird's eye view of Quebec.

RICHARD E. SCHMIDT—172 Washington Street, Chicago.

366. Central Pavillion of St. Anne's Sanitarium. Chicago.

367. Warehouse for Schoenhofen Brewing Co., Chicago.

HOWARD SHAW—615, 175 Dearborn Street, Chicago.

368. Second Church, Chicago.

369. Entrance 4901 Woodlawn Ave., Chicago.

370. Residence, Akron, Ohio.

371. Factory, Fond du Lac, Wis.

ARTHUR A. SHURTLEFF—9 West Cedar Street, Boston, Mass.

372. Plan of Windmill Park and old windmill, Island of Nantucket, Mass.

W. and J. SLOANE—Broadway, New York.

373. Sketch, East Indian lounge.

SPEIRLING & LINDEN—1216 Michigan Avenue, Chicago.

374. Design for wall decoration.

375. Design for wall decoration.

LOUIS H. SULLIVAN—1601 Auditorium Tower, Chicago.

376. Design of theatre front.

JOHN SUTCLIFFE—218 La Salle Street, Chicago.

377. Grace Church, Oak Park, Ill., interior.

378. Grace Church, chancel.

379. St. James Church, Sturgis, Mich. Clara Sutcliffe, Del.

380. Christ Church, Pensacola, Fla. Lawrence Buck, Del.

381. Church of Our Savior, Little Falls, Minn. Clara Sutcliffe, Del.

382. St. Andrew's Church, Ashland, Wis. Clara Sutcliffe, Del.

383. St. Thomas' Church, Plymouth, Ind. Clara Sutcliffe, Del.

384. St. James' Church, Dundee, Ill. Clara Sutcliffe, Del.

385. Studies in color composition. Clara Sutcliffe, Del.

386. Studies in color composition. Clara Sutcliffe, Del.

387. Studies in rendering. Clara Sutcliffe, Del.

388. Study of a church. Clara Sutcliffe, Del.

THOMAS E. TALLMADGE—1417 Railway Exchange, Chicago.

Winning design for Victor Falkenau Prize in the Competition for the Fourth Annual Travelling Scholarship of the Chicago Architectural Club. Subject: A Crèche.

389. Sketch elevation.

390. Sketch plan.

391. Details.

392. Perspective.

393. Elevation and section.

394. Plan.

SETH J. TEMPLE—Urbana, Ill.

395. Study for a house.

396. Study for a house.

VICTOR TRAXLER--636 Evanston Avenue, Chicago.

397. Study for a Parliament House to be erected on eastern portion of the garden of the Tuileries, Paris, France.

398. Same. Plan, elevation and section.

399. Same. Perspective.

UNIVERSITY OF ILLINOIS—Urbana, Ill.

JOSEPH W. WILSON.

400. Leaning Tower of Zaragoza.

401. Arch of Titus, Rome. Measured drawing.

NEIL McMILLAN.

402. Memorial Hall. Elevation and plan.

403. Memorial Hall. Elevation and plan.

F. SCHOTT.

404. Pencil sketches.

405. Water color sketches (Students).

406. Color studies for interior decoration. (Students).

UNIVERSITY OF PENNSYLVANIA—Philadelphia, Pa.

L. B. HOLLAND.

407. The back wall of a church.

C. E. HOWELL.

408. The back wall of a church.

H. C. HIBBS.

409. A club house for an Art Society.

C. F. RABENOLD.

410. A private chapel. Elevation.

E. M. SMITH.

411. A private chapel. Elevation.

412. A private chapel. Plan and section.

WASHINGTON UNIVERSITY—Architectural Dept.

413. Elevation. Establishment for automobile amateurs.

414. Plan for same.

415. A rock cut tomb. Detail and elevation.

H. H. WATERMAN—218 La Salle Street, Chicago.

416. Residence, Chicago.

417. Mercantile building, Chicago.

WATSON & HAZLETON—305 Dearborn Street, Chicago.

418. Plan. Reproduction of City of Jerusalem, World's Fair, St. Louis.

419. Photographs of work. Same.

420. Working drawings. Same.

421. Water color perspective. Same.

422. Water color perspective, Hospital for contagious diseases, Chicago.

423. Water color perspective, Hospital for tuberculosis patients, Dunning, Ill.

424. Water color perspective, three Cottages for care of insane patients, Dunning, Ill.

P. J. WEBER—700 Fisher Building, Chicago.

425. Public Library, Colorado Springs.

426. Refectory. Ravinia, Ill.

427. Stadium, Ravinia, Ill.

428. Theatre, Ravinia.

429. Public Library, Seattle, Wash.

430. Competition for Cathedral at Colorado Springs. Perspective.

431. Competition, Cathedral, plan.

432. Mausoleum for Archbishop Feehan.

433. Apartment building, Michigan Avenue, for Lucius G. Fisher,

WESTERN IRON CONSTRUCTION CO.—193 South Desplaines Street, Chicago.

434. Wrought iron hand forged door grille.

435. Model, vestibule door, wrought iron grille.

436. Hand hammered brass cartouche.

H. B. WHEELOCK—1106 Schiller Building, Chicago.

437. U. S. Post Office, Kankakee, Competition. Floor plans.

438. Competition. Front elevation.

JAS. M. WHITE and SETH J. TEMPLE—Urbana, Ill.

439. Agronomy Building for the University of Illinois.

440. Horticultural Building. Same.

441. Beef Cattle Building. Same.

H. R. WILSON—218 La Salle Street, Chicago.

442. Sketch, billiard room residence of C. L. McIntosh, Milwaukee.

443. Sketch, dining room, residence of Thomas Cahill, Evanston, Ill.

444. Sketch, billiard room, residence of Fred'k Robinson, Racine, Wis.

445. Sketch, residence, Pasadena, Cal.

446. Sketch No. 2, residence, Pasadena, Cal.

447. Accepted design residence of C. L. McIntosh, Milwaukee.

448. Preliminary sketch. Same.

449. Sketch, residence, Memphis, for R. T. Cooper.

450. Sketch, Park Bridge, Chicago.

451. Sketch, residence, Little Rock, for Miss S. C. Turner, Ark.

452. Sketch No. 1, dining room, residence C. L. McIntosh, Milwaukee.

453. Sketch No. 2, same.

454 Sketch, library, residence of C. J. Barnes, Chicago.

455. Sketch, country residence.

456. Sketch, alterations of residence Frederick Robinson.

457. Sketch, residence at Memphis, Tenn.

458. Preliminary sketch, office building J. I. Case Threshing Machine Co., Racine, Wis. A. Arthur Guilbert, Associate.

BENJ. E. WINSLOW—1319 Chicago Avenue, Evanston, Ill.

459. Cathedral, Röskilde, Denmark.

460. Details, Nike Apteros, Athens.

461. Chalk drawing, Sphinx.

462. Nike Apteros Temple, Athens.

463. Column detail, Pantheon, Rome.

FRED'K B. WIRT—1541 Addison Avenue, Chicago.

464. Pen sketch, St. Paul's Church, Chicago.

W. CARBYS ZIMMERMAN—1101 Steinway Hall, Chicago.

465. U. S. Post Office, Kankakee, Ill.

466. U. S. Post Office, Kankakee, Ill.

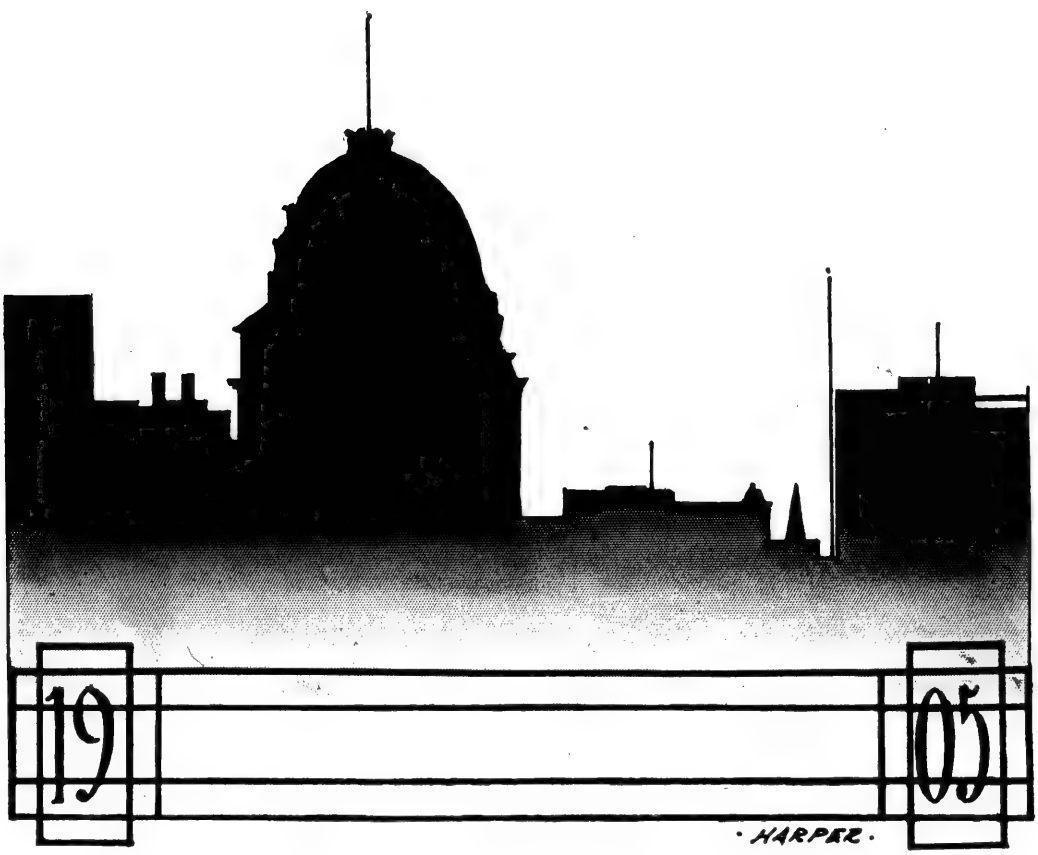
467. U. S. Post Office, Kankakee, Ill.

468. U. S. Post Office, Kankakee, Ill.

A. G. ZIMMERMAN—205 La Salle Street, Chicago.

469. National Biscuit Co.'s Building, Chicago.

EIGHTEENTH·ANNVAL EXHIBITION·OF·THE CHICAGO·ARCHITECT: :VRAL·CLVB· IN·THE·GALLERIES·OF THE·ART·INSTITVTE·



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The Trend of Architectural Thought Today.

A layman visiting an exhibition of architectural drawings in one of our larger cities today, must be impressed with the fact that the exhibitors are working in a number of contrary directions.

Among these exhibitors are those who follow some well established historic style, others who use historic forms in a free and modern way, and still others who would have none of this inheritance, but strike out boldly to use entirely new forms, as they think.

All three parties contend that their work is rational and thoughtful; the first, and sometimes the second, lay claim to being scholarly. Grammatical these two must be to be meritorious, while the third has as yet no recognized grammar.

So, it is apparent, there is a wide difference of opinion among creators of architecture; but they are agreed that to gain results there must be a blending of law and logic, together with poetry and romance, in other words, a blending of structural necessities and recognition of practical requirements and good planning, together with proportion, grace and style in its larger sense.

We are taught and accept that in their day and for their requirements, the Greek architects of the temples and the Gothic builders of the cathedrals came nearest reaching the goal of perfect architecture. But this does not blind us to the fact that the servile copying of these gems of architectural art in another age is plagiarism; a study in archeology, possibly, but surely not creative architecture.

Again, we learn that in every age when great buildings were designed and executed, the public was alive to the noble and the beautiful in its architecture, and without this spirit in the people such feats would have been impossible.

This may perhaps explain why the Nineteenth Century is considered barren of great achievements (with the usual exceptions that prove the rule) in this, our chosen art. The Nineteenth Century is recognized as the age of steam power, of wonderful progress in the mechanic arts, of the breaking of the fetters of slavery and serfdom, and extension of personal liberty generally. With this new order of things, decades were required for adjustment into new positions and the upsetting of traditions.

This movement is today going on. We are fast developing from the steam age to the age of electricity. To use the words of President Roosevelt, "Modern life is both complex and intense, and the tremendous changes wrought by the extraordinary industrial developments of the last half century are felt in every fibre of our social and political being."

With these forces, which affect our lives so vitally, rapidly changing, is it any wonder that matters architectural should be in an unsettled state? Architecture is a reflex of the civilization of its day. When man has time to think only of bare necessities there is no place for sentiment. Building at such time lacks nobility.

Consider for a moment the history of architecture in this country during the last century.

It began with Georgian, better known as Colonial work; then followed our Greek period, of which the old Tremont Hotel, Boston, now razed, and the Boston Custom House are representatives. After that came a time when our architects studied the English journals religiously and sought inspiration in the then dominant Victorian Gothic. This was followed, at least in the building of frame dwellings, by work which, for want of a proper name, was miscalled "Queen Anne." Some of these Queen Anne architectural crimes against good taste have been spared oblivion by fire and still stare us in the face. Next came the American adaptation of the South of France Romanesque, with H. H. Richardson as its champion and best essayist.

With the death of Richardson, Romanesque began to wane and Italian Renaissance became the vogue. About this time schools of architecture in this country and in Europe, preeminently the E'cole de Beaux Arts, Paris, began to wield an influence, which influence

has grown to a pronounced degree, particularly in New York City. This latter work naturally has an academic air, is Modern Classic or Modern French Renaissance, and in New York often outfrenches the French.

About the time the schools of architecture began to wield a pronounced influence in this country, a voice from the wilderness would occasionally make itself heard through the architectural press, either by way of an article or by the illustration of some design, wherein the author plainly showed his refusal to be tied by precedent and the teaching of the schools of design. Independence was the note struck. It said: "I care nothing for your worn-out motives and your accepted standard of taste! Here is my understanding of the case and my interpretation. I at least have the courage of my convictions."

This is the spirit of the workers in the new movement, whose work with us has as yet no name, unless we call it, with Elmer Grey, "Inventive and Indiginous American Architecture."

European architecture has its disciples of the new movement in architecture and art, and numerically they are stronger there than here. In France they are known as workers in L'Art Nouveau, in Germany and Austria, Secessionists. The American work is, however, in no way a copy of L'Art Nouveau abroad.

Standing quietly by, ready to learn what real merit there is in the new, yet at the same time holding on to the experience of the past, ready to apply whatever seems best adapted to the problems in hand, are the majority, perhaps, of thinking, earnest architects and designers today.

As stated above, it is the function of architecture to express in concrete form the civilization of its day. Perhaps there may come into our art, no less than into our lives, a deeper note, one of greater unity of passion and directness of impulse. Expression is as necessary as leaf and blossoms are to the black brances of the trees.

ARTHUR WOLTERSDORF.

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Behr, E. Theodore
Beman, S. S.
Bennett, Arthur J. T.
Bernhard, Adolph F.
Bicknell, Alfred H.
Blake, Charles G.
Bourke, Robert E.
Brinkman, William J.
Brinsley, Herbert G.
Brush, Chas. E.
Brydges, E. Norman
Buhmann, Chas. J.
Burghoffer, Leon
Burnham, D. H.,

Carman, Chas. W.
Carr, Chas. A.
Chatten, M. C.
Church, Myron H.
Ciarcoschi, S.
Clark, Edwin B.
Cohen, Isidore
Coolidge, Chas. A.

Dean, George R.
Denslow, L. E.
Dinkelberg, E. P.
Dodd, John M.
Dunham, Geo. Foote
Dunning, N. Max

Edbrooke, H. W. J.
Eliel, Roy

Fellows, William K.
Flanders, John J.
Fleury, Albert
Fogel, Reuben W.

Garden, Frank M.
Garden, H. M. G.
Gaubert, Leon
Gerber, Arthur U.
Graham, E. R.
Granger, Alfred H.
Griffin, Walter B.

Haagen, Paul T.
Hagney, Jas. A.
Hamilton, J. L.
Hammond, C. H.
Harper, W. W.
Hatzfeld, Clarence
Hazelton, H. T.
Helder, C. Will
Heun, Arthur
Hoeppner, E. A.
Holmes, N. H.
Holsman, Henry K.
Hudson, Harry F.
Hunter, David C.
Hyland, Paul V.

Jenkins, Harry D.
Jensen, Elmer C.
Jensen, Jens
Jobson, Frank C.
Johnson, Jens A.

Kable, Chas. Howard
Keiller, David
Kelly, John H.
Knox, Arthur H.

Lang, Louis A.
Levings, M. M.
Lilleskau, John
Linden, Frank L.
Linke, John E.
Liska, Emil
Llewellyn, Joseph C.
Long, F. B.

Mahler, H. H.
Maher, George W.
Marienthal, Oscar B.
Marsh, Harry L.
Martin, Edgar O.
*Mauch, Max
Marvin, Chas. R.
McMurry, Oscar L.
Millet, Louis J.
Mohr, Frederick J.
Montgomery, John T.
Morse, Burton E.
Morgenstierne, Christian
Mueller, Paul F. P.
Mundie, Wm. B.

Nagle, Callard P.
Naper, Herbert J.
Nelson, Edward O.
Nimmons, George C.

Ottenheimer, Henry L.

Paschen, Jacob
Pattison, Edward B.
Perkins, Dwight H.
Peterson, Martin
Potts, J. Oliver
Poulsen, Edward J.
Powers, Horace S.

Rapp, George L.
Rawson, Lorin A.
Rogers, John A.
Rondel, Victor E.
Rouleau, Arthur
Ruge, P. H.
Russy, Anthony F.

Sandegren, Andrew
Schmidt, Richard E.
Seyfarth, Robert
Shankland, R. M.
Shattuck, Walter F.
Shaw, Howard V. D.
Silha, Otto A.
Spencer, Robert C., Jr.
Spindler, Oscar
Springer, Chas. E.
Stanhope, L. E.

Tallmadge, T. E.
Taylor, Victor F.
Tomlinson, H. Webster
Torrance, James R.

Von Holst, Herman

Wagner, E. J.
Walker, Wm. E.
Walker, Frank C.
Waterman, Harry H.
Watson, Robert Bruce
Weber, P. J.
White, Melville P.

* Deceased, 1905.

Willatżen, Andrew
Williamson, Robt. B.
Williamson, Wm. G.
Wilmanns, August C.
Wilson, Horatio R.
Winslow, Benjamin E.
Wirt, Frederick B.
Wittekind, Henry
Woltersdorf, Arthur
Woodyatt, Ernest

York, John D.

Zimmerman, A. G.
Zimmerman, Hugo H.

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Combs, Roger M.

Dunning, A. G.

Eiker, Charles F.
Ewen, John M.

Falkenau, Victor
Freeman, Ernest

Gates, Ellis D.
Gates, Wm. D.
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Gray, Geo. C.
Greeley, M. L.

Hanstein, Herman
Hart, W. B.
Holslag, Edward J.

Kimbell, E. C.
Kimbell, M. N.
Kimbell, S. S.
Knisely, Harry C.

Lanquist, A.
Lau, Willy H.
Lauer, Martin W.

Marshall, Sylvester
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Noelle, Joseph B.

O'Connell, Thos F.

Pierce, E. F.
Prosser, H. B.

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Robinson, F. B. L.
Rodatz, Jacob

Schmidt, R. O.
Shepard, H. E.
Snyder, J. W.
Sollitt, Ralph T.
Struble, Henry

Van Dort, G. Broes
Van Inwagen, James Jr.

Wolfarth, Wm.
Wood, John R.
Wyles, Tom R.

NON-RESIDENT MEMBERS

Adelsberger, Roland, 811 Michigan Ave., South Bend, Ind.
Anderson, Pierce . Care Union Depot, Washington, D. C.
Andrews, A. G., . . . 1632 Frick Bldg., Pittsburg
Benedict, Jules B. . . . . Paris, France
Browning, Alex. . . . 680 Seneca St., Buffalo
Davis, Frank L. . . . 1707 Flatiron Bldg., N. Y.
Downey, A. N. . . . . Little Rock, Ark.
Gruenfeld, Casper . . 1608 Main St., Los Angeles, Cal.
Harbeck, J. R., . . . 123 Theodore St., Detroit
Heinz, G. P., ... 522 Colorado Bldg., Denver
Hemmings, E. Chas. . 2532 W. North Ave., Baltimore
Johnson, Morris O. . . . . Panama
Long, Birch B. . . . . 7 E. 42nd St. N. Y.
Mattison, V. A. . . . . La Salle, Ill.
Phillips, John H. . . . 7 E. 42nd St., New York
Polk, Willis . . . 124 Sansome St., San Francisco
Purcell, Wm. G. . 2312 Durant Ave., Berkeley, Cal.
Scoffeld, Hubert C. . 306 Post Bldg., Battle Creek, Mich.
Sheblessy, John F. . 4th and Main Sts., Louisville, Ky.
Starr, Harry C., . . . 62 W. 68th St. New York
Watson, J. Nelson . 5178 Fairmount Ave., St. Louis, Mo.
Weirick, Ralph W. . . . 424 Fifth Ave., New York
Wells, W. A. . . . . Oklahoma City, Oklahoma

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Lawrie, Harry . . . Caxton Bldg., Omaha, Neb.

Allen, John K.
Clark, Robert
Gay, Henry Lord
Hunt, Frederick S.
Jenney, W. L. B.
McLean, Robert C.
Muller, Louis, Jr.
Phimister, D. G.
Sullivan, Louis M.
Taft, Lorado
Wagner, Fritz

EXHIBITORS

ALLEN & COLLINS—6 Beacon street, Boston, Mass.

1 Design for a synagogue.
2 Plans for a synagogue.

ALSCHULER, ALFRED S.—567 East Forty-fifth street, second place traveling scholarship (a city residence).

3 Perspective.
4 Boulevard elevation.
5 Street elevation.
6 First and second-story plans and interior detail.

AMERICAN TERRA COTTA AND CERAMIC CO.—602 Chamber of Commerce building.

7 Landscape in colored clays.
8 School of fish.
9 Studies in colored clay.

ASH, PERCY—1620 Riggs place, Washington, D. C.

10 Desdemona's house, Venice.
11 Study for U. S. postoffice, Ogden, Utah.
12 Study for U. S. postoffice, Charlottesville, Va.
13 Study for U. S. postoffice, Charlottesville, Va. (not used).

BEAULEY, WILLIAM J.—1007 Monadnock block.

14 Sketch of new Broadway tabernacle, New York.
15 Old house, Williams bridge, New York.
16 Carl Bitter Studio, on the Hudson.
17 Jules Guerin's studio, New York.

BEHEL, VERNON W.—720 Tribune building, Traveling scholarship competition (a city residence).

18 Perspective.
19 Boulevard elevation.
20 Street elevation.
21 First-story plan.
22 Second-story plan.

BORING, WILLIAM A.—32 Broadway, New York.

23 Sketch for country house at Nassau, Long Island.
24 Competition for Johns Hopkins University—Plan of grounds.
25 Competition for Johns Hopkins University—Laboratory building.

BOURNE, FRANK A.—96 Mason building, Boston, Mass.

26 "Dike Rock," summer residence of Mr. W. N. Hartshorn, Clifton, Marblehead, Mass.
27 A village store. Preliminary sketch.
28 Central Congregational church, Bangor, Me. Original sketch.
29 Photographs of Central Congregational church, Bangor, Me.

BROWN, FRANK CHOUTEAU—9 Park street, Boston, Mass.

30 Stable at Dedham, Mass.
31 Sketch perspective, "Edge Hill."
31 A frame of four cottages.
32 Perspective, "Grey Rocks," Lockport, Mass.
33 "Grey Ledge," Isleboro, Me. The living room.
34 "Grey Ledge," Isleboro, Me. The dining room.
35 "Grey Ledge," Isleboro, Me. Fireplace, alcove, living room.

BRUST, PETER—426 Camp building, Milwaukee, Wis.

36 Entrance to St. John's cemetery, Manches, Waukesha county, Wis.

BRUST, PETER, and RICHARD PHILLIPS—426 Camp building, Milwaukee, Wis.

37 M. E. church.

BRUSH, C. E.—24 Borden block.

38 Tower.

39 Water color sketch.

40 Private house.

41 Office building.

BUCK, LAWRENCE—909 Steinway hall.

42 to 54 Sketches for residences.

BURNHAM, D. H. & CO.—1417 Railway Exchange building.

55 Bessemer Park—Recreation house.

55A Bessemer Park—Showing swimming tank, etc.

56 Grant Park and proposed Shore Blvd.

57 Calumet Park.

58 Wading pool in Armour square.

59 Sherman Park—Recreation house.

60 Sherman Park.

61 Palmer Park—Showing swimming tank, etc.

62 A park in packing house district.

CENTURY CO., THE—33 East Seventeenth street, New York city. (Birch B. Long.)

63 The new Vauxhall bridge, from the Surry side of the Thames.

64 The rebuilt Keu bridge, named for King Edward VII.

65 The new criminal court-house, replacing Newgate prison.

66 The new Gaiety theater.

67 The Royal School of Art Needlework, the Imperial Institute in the distance.

68 Victoria memorial.

69 The new war office, parliament houses in the distance.

70 The new government offices.

71 The Victoria and Albert Museum. (South Kensington Museum.)

72 The Passmore Edwards settlement from the garden.

73 The new Westminster Cathedral (Roman Catholic).

CHICAGO SCHOOL OF ARCHITECTURE—Art Institute, Chicago.

74 (Edd. A. Ruggles) A conservatory in connection with a residence.

75 (C. Bowman) Ionic frontpiece.

76 (Charles Kellogg) Design for hunting lodge.

77 (Albert D. Becker) A small museum in a park.

78 (Edward F. Gillette) Entrance through an arcade.

79 (G. R. Livermore) Shelter in a park.

80 (C. H. Hammond) A hospital of fifty beds.

81 (Robt. Sayer) A niche (8-hour sketch).

CHILDS, FRANK A.—Evanston, Ill.

82 Platio in a California residence.

83 Residence in California.

84 Interiors.

COHEN, ISIDORE—Eng'r, Monadnock block.

85 Photograph of steel frame work 2,000,000-bushel grain elevator for West Shore railroad at Weehawken, N. J.

COOPER, COLIN CAMPBELL—58 West Fifty-seventh street, New York.

86 St. Nicholas tower, La Rochelle, France.

COLUMBIA UNIVERSITY OF ARCHITECTURE— New York.

87 (J. F. Steffens) A concert hall. Fourth-year design. Plan.

88 Elevation and section.

89 (Frederic P. Squire) Domical church (thesis design).

90 Domical church elevation.

91 (Harold F. Percy, deceased) Museum Marine Biology (thesis design).

92 (Engelbert Neus) A hippodrome, elevation, post graduate design.

93 A hippodrome plan design.

94 (John Wynkoop) A school of fine arts, thesis design; plan.

95 A school of art, the design elevation.

COLLEGE OF ARCHITECTURE—Cornell University.

96 (R. Irving Dodge) A chimney piece elevation.

96A (Taylor Wickham) A museum in a small city.

97 (F. Y. Johannes) A chimney piece detail.

98 (Charles S. Cobb) A fireplace for the Gorigoyle club room.

99 A thermal establishment elevation.

100 (Prof. Maurice T. Prevot) A canal between two seas. Perspective.

101 (Prof. Maurice T. Prevot) A canal between two seas. Plan.

102 (Prof. Maurice T. Prevot) A cafe, elevation.

103 (Prof. Maurice T. Prevot) A cafe section.

104 (T. Andre Smith) A wayside chapel (a ten-hour sketch).

105 A landing place elevation.

D'ASCENZD, NICOLA—38 South Sixteenth street, Philadelphia, Pa.

106 Cartoon for window in the Trenton courthouse, "Justice."

107 Cartoon for class memorial window in the Woman's College, Baltimore, Md.

108 Design for leaded glass window for Philadelphia Book Co.

109 Design for leaded glass window for Philadelphia Book Co.

110 Cartoon for leaded glass window for Tabard Inn Food Co.

111 Cartoon for leaded glass window for Tabard Inn Food Co.

112 Cartoon for leaded glass window for Tabard Inn Food Co.

113 Cartoon for leaded glass window for Tabard Inn Food Co.

114 Cartoon for leaded glass window for Tabard Inn Food Co.

DUNNING, N. MAX—1218 Y. M. C. A. building.

115 Street in Beauvaise, France.

116 Old monastery well.

117 Old monastery well.

118 Market place, Caudebec, France.

119 View from balcony Villa D'Este.

120 Garden stairs, Villa D'Esta.

121 Street view in Chartres, France.

122 Garden termination, Capararola, Italy.

123 Residence for J. R. Dickinson, at Winnetka.

EIZNER & ANDERSON—136-38 Ingalls building, Cincinnati, O.

124 Homestead hotel lobby, Hot Springs, Va.

ESSER, H. J.—426 Camp building, Milwaukee, Wis.

125 General offices, central car house and terminal station for T. M. E. R. & L Co.

126 Building for the Johnson Service Co.

127 A building for the Wisconsin Telephone Co.

128 A residence on Lake Mendota, Madison, Wis.

EYRE, WILSON—Philadelphia, Pa.

129. House for Maxwell Wyeth, sketch, entrance front.
130 House for Maxwell Wyeth, sketch, garden front.
131 House for Maxwell Wyeth, sketch, house and grounds.
132 Proposed house for Seymour J. Hyde at Greenwich, Conn., entrance front.

FREEDLANDER, J. H.—244 Fifth avenue, New York city.

The National Home for Disabled Volunteer Soldiers, Johnson City, Tenn.

133 The entrance gates and lodges.
134 The mess hall (main elevation).
135 Detail of the tower of the mess hall.
136 The Carnegie library.
137 Residence for Mr. M. Newborg, 50 East Fifty-second street, New York city.

FRENCH, D. C., Sculptor—Bronze doors. Original at Boston Library building. Trowbridge, architect.

FROST & GRANGER—184 La Salle street.

140 Baltimore & Ohio Railroad Co. office building—Competitive perspective.
141 Baltimore & Ohio Railroad Co. office building—section, first floor plan, second floor plan, third floor plan.
142 Northern Trust Co. bank—Perspective and plan.
143 Northern Trust Co. bank—Model, one-half inch.
144 Country residence—perspective.
145 Country residence—Rear elevation.
146 Residence in Cleveland—Perspective.
147 Residence in Cleveland—Elevation.
148 Residence in Cleveland—Plans.

GARNSEY, GEO. O.—1017 Adams Express building.

149 Interior opera house.
150 Pompeii Roman mosaic floor.

GATES POTTERIES CO., THE—Chamber of Commerce building.

151 Teco pottery. (A group.)

GRIFFIN, WALTER B.—Elmhurst, Ill. Traveling scholarship competition.

152 Perspective.
153 Boulevard elevation.
154 Street elevation.
155 Plans.

HAMILTON, J. L.—4720 Madison avenue.

156 Design for a monument.

HAMLIN, A. D. F.—105 Morningside avenue, Columbia University.

157 Soldiers' and Sailors' monument, Whitinsville, Mass.

HAMMOND, CHAS. HERRICK—702 Fisher building. Successful competitive design, fifth annual traveling scholarship. (A city residence.)

158 Perspective.
159 Boulevard elevation.
160 Street elevation.
161 Plan of first story.
162 Plan of second story.
163 Interior perspective.
164 Preliminary sketches.
165 Interior, Middle Temple church, London, England.

166 Cloister, Chester Cathedral, England.
167 Chester, East Gate street, from the west wall.

HARDING & UPMAN—1316 G street, Washington, D. C. Competitive design for new Freedman's hospital building, Washington, D. C.
168 Bird'seye perspective.
169 Front elevation.

HARRIS, WM. LAUREL—423 West Fifty-ninth street, New York city.
170 Color study for figure in St. Paul's church (Paulist Fathers), New York city.
171 Color study for figure in St. Paul's church (Paulist Fathers), New York city.

HARRIS, A. L.—1516 H street, Washington, D. C.
172 A state dining room.

HEWITT, HERBERT EDMUND—22 Arcade building, Peoria, Ill.
173 Peoria Country club, Peoria, Ill. Perspective exterior.
174 Peoria Country club, Peoria, Ill. Photographs.
175 Creve Coeur club, Peoria, Ill. Exterior perspective.
176 Competitive design for bank building for Dime Savings and Trust Co., Peoria, Ill.

HILL & WOLTERSDORF—70 La Salle street.
177 A suburban bank.

HOOPS & CO., WM H.—10-12 East Monroe street.
178 Tiles and fireplace, furniture.

HOLST, HERMAN V. von—1118 The Rookery.
179 Pont Neuf, Paris.
180 Palazzo Ca Doro, Venice.
181 Desdemona palace, Venice.
182 Francis' I. gallery at Fontainebleau.
183 Venetian sketches. Ducal palace, S. Giorgio Maggiare.

HOWELL & STOKES—100 Williams street, New York.
184 St. Paul's chapel for Columbia University.

HULL, WASHINGTON—16 East Twenty-third street, New York city. Hotel and theater, Times square, New York City.
185 First floor plan.
186 Side elevation.
187 Front elevation.

Design for armory of the Second Naval Battalion, Brooklyn, city of New York.
188 First floor plan.
189 Front elevation.
190 Side elevation and section.

Memorial Continental hall for the Daughters of the American Revolution, Washington, D. C.
191 First and second floor plans.
192 Perspective and front elevation.
193 Side elevation and section.

HULLA, JOHN—84 La Salle street.
194 Clergy house, All Saints church, Ravenswood, Ill.

HYLAND, PAUL V.—1030 Park avenue.
195 One-half-inch scale details of "A Village Church," submitted in "Brickbuilder competition," December, 1904.
196 One-sixteenth-inch scale plan and one-eighth-inch scale front and side elevations of "A Village Church," "Brickbuilder competition," 1904.

UNIVERSITY OF ILLINOIS—Urbana, Ill.

197 (Abell, R. E.) An American embassy.
198 (Fountain, S. J.) An entrance to an estate.
199 (Fountain, J. S.) Design for city hall.
200 (Fountain, J. S., Parker, Walter) Studies of interior, design, hall, dining room, living room.
201 (Ricker, Ethel) A summer resort.
202 (Schott, Fred, Jr., Moratz, A.) An entrance to an estate.
203 (Schober, M. W., McCoy, J., Roberts, H. F.) Frieze of Parthenon (Frag), Gothic capital, Renaissance pilaster.
204 (C. M. Davison) "A Grotte."
205 (C. M. Davison) A college of botany.
206 (C. M. Davidson) A Swiss chalet.
207 (Wilson, Joseph Wade) Design for a chautauqua.
208 (Wilson, Joseph Wade) Design for a chautauqua.
209 (Wilson, Joseph Wade) Arch of Titus, measured drawing.

ITTNER, WILLIAM B.—Board of Education, St. Louis, Mo.

210 Public school buildings, city of St. Louis, Mo.
211 Public school buildings, city of St. Louis, Mo.

JACKSON COMPANY, W. H.—504 Pullman building.

212 Enamel and luster mosaic panel.
213 Enamel and luster panel.
214 Mosaic frieze of enamel and luster.

JENKINS, HARRY DODGE—19 Woodlawn Park.

215 Studio corner.
216 In Twenty-third street.
217 S. A. Douglas cottage.
218 Cottage Columbia, S. C.
219 Sketch Columbia, S. C.
220 Summer Sketch alley
221 College Inn, White City.

JENNY & MUNDIE, 1401 New York Life building, Chicago.

222 Bird'seye view St. Charles Home for Boys, St. Charles, Ill.
COMPETITION FOR B. & O. OFFICE BUILDING.
223 Perspective.
224 Section first floor plan, second floor plan.
225 Section third floor plan, eighth floor plan.
226 Section twelfth floor plan.

JENSEN, JENS—1030 Augusta street.

227 Country estate.
228 Suburban home grounds.

KABLE, CHAS. H.—733 Marquette building.

Third place fifth annual traveling scholarship competition (a city residence.)
229 Perspective.
230 Boulevard elevation.
231 Street elevation.
232 First story plan.
233 Second story plan.

KOESTER, JOHN—2023 Michigan avenue.

234 Pompeiian panel in wood inlay.

LAUBER, JOSEPH—51 West Tenth street, New York.

235 Alternate scheme for a transfiguration, Trinty Lutheran church, Lancaster, Pa.

236 Color scheme for a transfiguration, Trinty Lutheran church, Lancaster, Pa. (Accepted design.)
237 "Christ's Admonition to Thomas," cartoon for window in Ascension church, New York city.
238 Photograph of completed work in Ascension church.

LEAWITT, JR. CHAS. W.—15 Cortlandt street, New York, N. Y.
239 Saratoga club, Saratoga, N. Y. View of garden, looking south.
240 Chas. E. Coxe, Malvern, Pa. Formal garden.
241 Chester A. Congdon, Duluth, Minn. View of terraces and garden.

LEVINGS, MARK M.—6430 Yale avenue.
Fifth annual traveling scholarship competition. (A city residence.)
242 Perspective.
243 Boulevard elevation.
244 Street elevation.
245 First and second floor plans.

LINDEN, F. L.—1216 Michigan avenue.
246 Color scheme for decorations.
247 Color scheme for decorations.
248 Color scheme for decorations.

LITTLE & BROWNE—70 Kilby street, Boston, Mass.
249 Gate and Gate Lodge, estate at Prides Crossing, Mass.
250 Photograph of exterior, house of Robert S. Bradley, Boston, Mass.
251 Alternative Fore Court, entrance front, estate at Prides Crossing, Mass.
252 Layout of grounds, estate at Prides Crossing, Mass.
253 Water front of estate at Prides Crossing, Mass.
254 Fore Court entrance front, estate at Prides Crossing, Mass.

LLEWELLYN, J. C.—1218 Y. M. C. A. building.
255 Frame of photos—Residences.
256 Frame of photos—Manufacturing building.
257 Building at Battle Creek, water color.
258 Residence at Moline, Ill.

MAHER, GEORGE W.—821-218 La Salle street.
259 Examples of recent work.
260 Photographs of Mr. Harry Rubens' stable and lodge building at Glencoe, Ill.
261 Residence of Richard W. Sears at Oak Park, Ill.
262 Residence of Mr. H. W. Mallen at Oak Park, Ill.

MARSH & PETER—520 Thirteenth street Northwest, Washington, D. C.
263 Competition design for new Freedman's hospital buildings, Washington, D. C. Bird's-eye perspective.
264 Competition design for new Freedman's hospital buildings, Washington, D. C. Front elevation.
265 Federal building, Wheeling, W. Va.
266 Residence on Connecticut avenue, Washington, D. C.

DEPARTMENT OF AGRICULTURE, MASSACHUSETTS INSTITUTE OF TECHNOLOGY—Boston, Mass.
267 (Emerson, F. N.) A city hall.
268 (Faelton, Otto) Plan and section of a maritime station.
269 (Faelton, Otto) Detail of a museum of fine arts.
270 (Fraser, Linda S.) A college for women.
271 (Holford, W. G.) Detail of a Protestant church.
272 (Jenkins, A. D.) A stock exchange.

273 (Keyes, H. F.) A bay window.
274 (Lillencrantz, Edith) An art museum.
275 (Lord, J. P.) Detail of a doorway of a twentieth century club house.
276 (Scholtes, A. T.) Perspective sketch of the interior of a stock exchange.
277 (Simpsom, H. G.) A maritime station.
278 (Simpsom, H. G.) Sketch for interior of a stock exchange.
279 (Simpsom, H. G.) Sketch of interior of Gothic chapel.
280 (Simpson, H. G.) Sketch for a reception hall in a state house.
281 (Rowe, H. W.) A crematory elevation.
282 (Rowe, H. W.) A crematory plan.
283 (Rowe, H. W.) A bay window.
284 (Wadsworth, A. P.) A pavilion at the end of a large building (twelve-hour sketch "enloge").
285 (Wiard, Oliver M.) A club house for a literary society.
286 (Wilcox, F. S.) An art museum.
287 (Wires, E. Stanley) Study of a Corinthian capitol.

MAX MAUCH MEMORIAL ROOM.

Sculpture and other pieces of work of Max Mauch loaned by Mr. Beil.

MITTERHAUSEN, ALFONSO—426 Camp building, Milwaukee, Wis.

288 A windmill (water color).

MORGENSTIERNE, CHRISTIAN—6110 Ellis avenue.

Second place fifth annual traveling scholarship. (A city residence.)

289 Perspective.
290 Boulevard elevation.
291 Street elevation.
292 Plan of first story.
293 Plan of second story.
294 Ground plan.

MORRIS, BENJ. W.—5 West Thirty-first street, New York city.

295 Front elevation home office building Aetna Insurance Co., Hartford, Conn.
296 Detail '79 hall.
297 '79 hall, Princeton University.

NIMMONS & FELLOWS—1733 Marquette building.

Buildings for Sears, Roebuck & Co.

298 Administration building.
299 Merchandise building.
300 General plan of buildings.
301 Residence for Mr. Rosenwald, 4901 Ellis avenue, exterior.
302 Residence for Mr. Rosenwald, 4901 Ellis avenue, interior.

NORTHWESTERN TERRA COTTA CO, THE—1000 Claybourne avenue.

303 An eagle in terra cotta.
304 Name panel in terra cotta.

OLMSTED BROS.—Brookline, Mass.

305 Sketch for flower garden for Mr. Gilbert Cowan, Louisville, Ky.

OTIS, W. A.—175 Dearborn street.

306 Hall and stairway, residence, Davenport, Ia.
307 Music room and library mantel, residence, Davenport, Ia.
308 Christ Episcopal church, Winnetka, Ill.
309 Residence, Wellington avenue, Chicago.
310 Residence, Evanston, Ill.
311 Preliminary sketch for stable, Rock Island, Ill.

OTTENHEIMER, H. L.—1123 Schiller building.

312 Sketch for College Inn, Sherman House restaurant.

313 Warehouse for Hartman Furniture Co.

PEABODY & BEAULEY—1007 Monadnock block.

314 A country house.

315 Treatment of a grave.

316 Plaster model for monument to Charles Duane Rogers.

PERKINS, DWIGHT HEALD—1200 Steinway Hall.

317 Residence in Evanston, Ill.

318 Residence in Muskegon, Mich.

319 Carnegie Library, Niles, Mich.

320 Over decoration, Chicago Beach hotel.

PHILIPP, RICHARD—426 Camp building, Milwaukee, Wis.

321 Mrs. L. C. Heide's house, Prospect Hill, Milwaukee.

322 Preliminary sketches for suburban houses.

POND & POND—1109 Steinway Hall.

323 Water color of Humboldt Telephone Exchange.

PRUYN, WILLIAM H., JR.—4217 Berkeley avenue.

324 A temple memorial to William McKinley.

PURCELL, WM. GRAY—2312 Durant avenue, Berkeley, Cal.

325 Dwelling for Mr. Oliver Esmond, Seattle, Wash.

326 A city bank.

PUTNAM & COX—6 Hancock avenue, Boston, Mass.

327 Carnegie Technical School's competition plan.

328 Perspective.

REED & STEM—7 East Forty-second street, New York city.

329 Concrete bridge.

330 Concrete bridge.

331 Van Cortlandt Park station.

332 Van Cortlandt Park station.

333 Elevation for Forty-fifth street, New York city.

334 Perspective study—Railway terminal and office building.

ROBINSON, ARGYLE E.—623, 84 La Salle street.

335 Fireproof warehouse.

ROGERS & MANSON—85 Water street, Boston, Mass.

(The Brickbuilder competition for a Village Church.) First prize—Design by Addison B. Le Boutillier.

336 Elevation.

337 Detail.

(The Brickbuilder competition for a Village Church.) Second prize—Design by Aymar Embury.

338 Elevation.

339 Detail.

(The Brickbuilder competition for a Village Church.) Third Prize—Design by E. Donald Robb.

340 Elevation.

341 Detail.

ROGERS, JAS. GAMBLE—1615 Ashland block.

342 Completion of Chicago residence.

Eight sketches of a residence and stable which were sent to Mr. Peter G. Thomson, College Hill, Ohio.

343 Perspective of court.

344 Ground plan.

345 Front elevation.
346 Side elevation.
347 First floor plan.
348 Second floor plan.
349 Elevation of stable.
350 Floor plan of stable.
Drawings of a residence and stable which are now being erected for Mr. Peter G. Thomson, College Hill, Ohio.
351 Perspective.
352 Elevations and sections.
353 First and second story plans.
354 Interior elevation of main hall.
355 Interior elevation of music room.
356 Plan and elevation of stable.

ROSS, ALBERT RANDOLPH—542 Fifth avenue, New York city.
357 Columbus public library, Columbus, Ohio—Perspective.
358 Columbus public library, Columbus, Ohio—Perspective first floor plan.

SAVE, CARL M.—2235 Michigan avenue.
359 Water color sketch, Stockholm, Sweden.

SCHUCHARDT, WM. H.—716 Goldsmith building, Milwaukee.
360 Patio de Duruxa Alham Ora, Granada, Spain.
361 Il Redentore, Venice, Italy.
362 Church of I Gesuati, Venice, Italy.
363 Madonna del Monte, Vicenza, Italy.
364 Puerta Judiciaria Alhambra, Granada, Spain.

SEYFARTH, R. E.—821, 213 La Salle street.
365 Suburban residence of R. E. Seyfarth.

SHAW, HOWARD, 615, 175 Dearborn street.
366 A small office building.

SHURTLEFF, ARTHUR A.—22 Congress street, Boston.
367 (J. E. Page, Esq.) Sketch for arrangement of grounds at Winchester, Mass.

SIMPSON, HORANCE G.—6 Hancock avenue, Boston.
368 A reception hall in a state capitol.
369 A country residence.
370 Competitive design for Vicksburg battlefield memorial—Elevation.
371 Competitive design for Vicksburg battlefield memorial—Plan.

STURN, MEYER J., AND OCHSNER, A. J., M. D.—84 La Salle street.
372 Hospital exhibit, gold medal award, St. Louis, 1904.

EXHIBIT—Gal 4 Williams —.COmabuEwvRBBpfi shrdluuunn

TALLMADGE, THOMAS E.—Fourth holder Chicago Architectural club scholarship.
373 Courtyard of the Bargello, Florence.
374 Measured drawing—Drinking fountain near Florence.
375 The rear of St. Peters, Rome.
376 St. Peters from the Pincian hill.
378 The Pitti palace, Florence.
379 The Uffizi and the Palazzo Vecchio, Florence.
380 The interior of St. Marks, Venice.
381 In Venice.
382 Near Monte Carlo.
383 Roman theater, Arles, France.
384 Moonlight on the Loire, Amboise, France.

385 Chateau of Blois, France.
386 Chateau of Langeais, France.
387 Chateau of Chenonceaux, France.
388 Church of St. Germain des Pres, Paris.
389 Musee de Cluny, Paris.
390 Late afternoon on the Seine, Paris.
391 Pavillion Turgot, The Louvre, Paris.
392 In the Luxembourg garden, Paris.
393 Notre Dame, Paris.
394 Interior of Notre Dame, Paris.
395 Interior of St. Etienne du Mont, Paris.

TAYLOR & CLIFFORD—1882 Evanston avenue.
396 Decorative sketch for dining room in residence.
397 Decorative sketch for library in residence.

TEMPLE, BURROWS & M'LANE—Davenport, Iowa.
398 Preliminary sketch of a residence for Mr. W. A. Layman.
399 Preliminary sketch of grounds for Mr. W. A. Layman.
400 Preliminary sketch of a residence for W. L. Mason.
401 Preliminary sketch of a residence for R. H. Harned.
402 Preliminary sketch for an office building for the Hon. J. R. Laine.
403 Preliminary sketch for remodeling Trinity lodge room.

TROWBRIDGE, ALEXANDER BUEL—79 Wall street, New York.
404 Study for a house at Oyster Bay, L. I.

JOSEPH TWYMAN MEMORIAL ROOM—
Furniture and other pieces designed by Joseph Twyman, exhibited by the Tobey Furniture Co. under the auspices of the Wm. Morris society.

VAN PELT, GARRETT, JR.—426 Camp building, Milwaukee, Wis.
405 Sketch for summer cottage, Waukesha, Wis.

WALKER, FRANK C.—1417 Railway Exchange building.
Fifth annual traveling scholarship competition (a city residence).
406 Perspective.
407 Boulevard elevation.
408 Street elevation.
409 First story plan.
410 Second story plan.
411 Ground plan.

WEARY, ALLEN M.—1417 Railway Exchange building.
412 Thomas Orchestra hall.
413 Ann Hathaway's cottage.
414 Arch of Titus.

WEBER, P. T.—700 Fisher building.
415 Hotel Kaiserhof—Addition for present building—Perspective.
416 Country house for F. S. Munro, Highland Park, Ill.—Perspective.
417 Ravinia Park building, Chicago—Milwaukee Electric Railroad Co.—Perspective.
418 Theater—Fort Sheridan park, Chicago—Milwaukee Electric Railroad Co.

WECHELSBERGER, J.—1601, 100 Washington street.
419 Perspective of store building.

WILSON, H. R.—218 La Salle street.
420 J. I. Case T. M. Co., office building, Racine, Wis.
421 Charcoal study of new hotel. The New Morrison hotel.
422 Main office, the New Morrison hotel.
423 Charcoal studies of gentlemen's restaurant in hotel.

424 Charcoal studies—Ladies' restaurant in hotel.
425 The Gund residence, La Crosse, Wis.
426 Preliminary sketches for residence work.
427 Preliminary sketches—Residence work.
428 Preliminary sketches of residence work.
429 Preliminary sketches of residence work.

WYMAN, A. P.—17 E. Van Buren street.
Details for river wall shelter house.
430 Monument and restoration of Ft. Massac park.
431 Main entrance.
432 Entrance gate.
433 Plan for surroundings of the Myra Bridwell school, Windsor Park.
434 Plan for restoration of front.

YOUNGBERG, JOHN E.—218 La Salle street.
435 Monument to John W. Root, Jackson Park, Chicago.
436 Tile mantel facing "Chrysanthemums"—Residence of S. A. McClean, Jr.

YORK, JOHN DEVEREUX—499 North State street.
437 Madonna of the Lilies decorative panel (in oil).
438 Residence facade water color l'art Noveau Italian coloring.
439 Villa D'Este—Charcoal and color drawing from nature.

ZIMMERMAN, HUGO H.—1279 Perry street.
440 Summer sketch—Chicago river.
441 Summer sketch—Lake Ripley, Wis.
442 Rose Lodge—Lake Ripley, Wis.

DREXEL INSTITUTE SCHOOL OF ARCHITECTURE—Philadelphia.

ROY K. HEATON.
443 Sketch, doorway at train.

RICHARD ERSKINE.
443 Study of the Corinthian cap from the temple of Jupiter Stator.

JOHNC. McGOWAN.
444 St. Pauls, London.

WM. SIDNEY PITTMAN.
445 Water color sketch.

E. DONALD ROBB.
446 Perspective rendering in water color.

COPE & STEWARDSON, 320 Walnut street, Philadelphia.
447 Library, Bryn Mawr college.
448 House near Philadelphia—perspective, plan.

HELEN F. MEARS—131 W. 23d street, New York city.
449 Wall fountain.

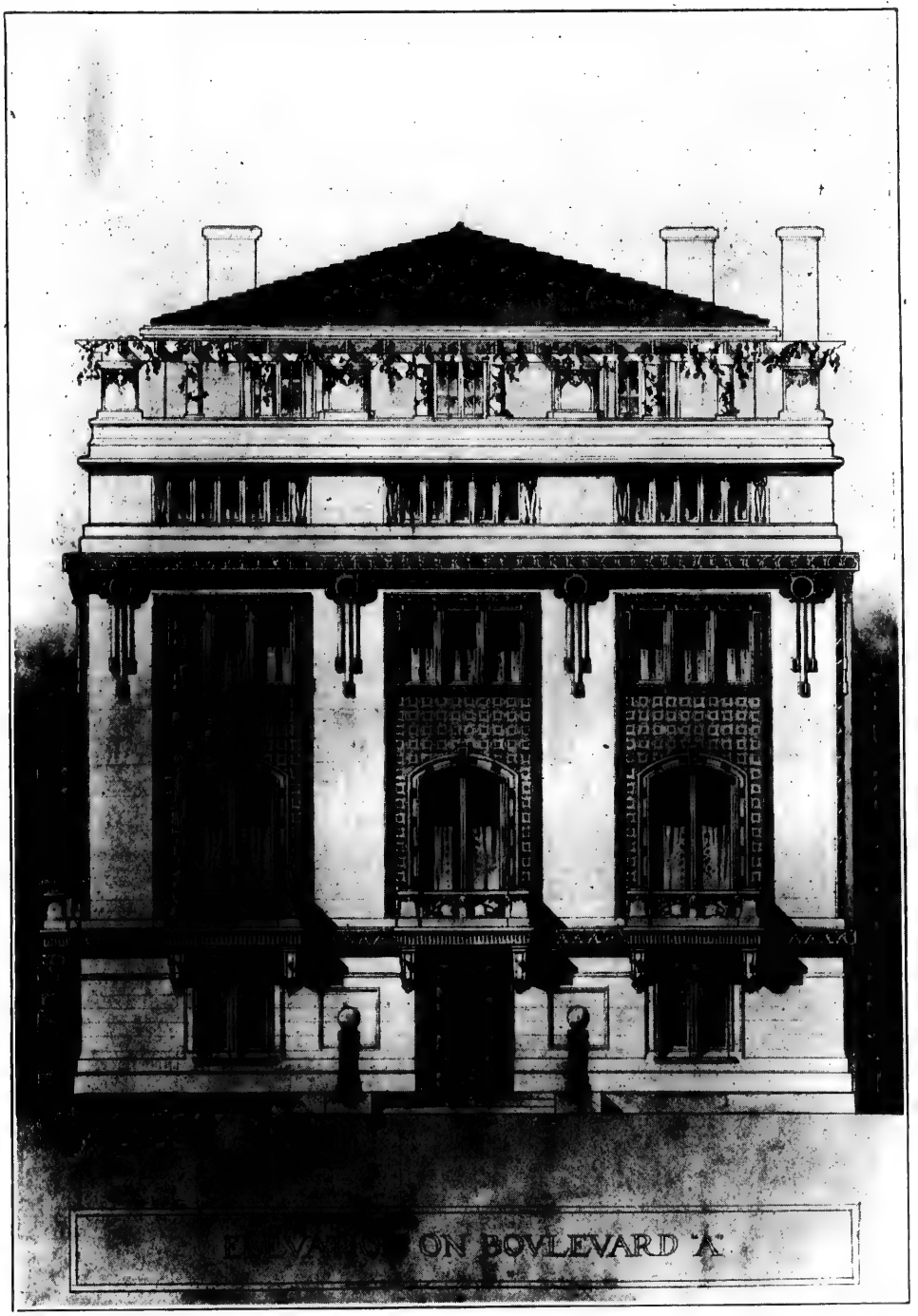
WORK OF WATER COLOR CLASS OF THE ARCHITECTURAL CLUB.

W. W. HARPER.
450 Harvard Law School.

J. CARGILL.
451 A suburban house.

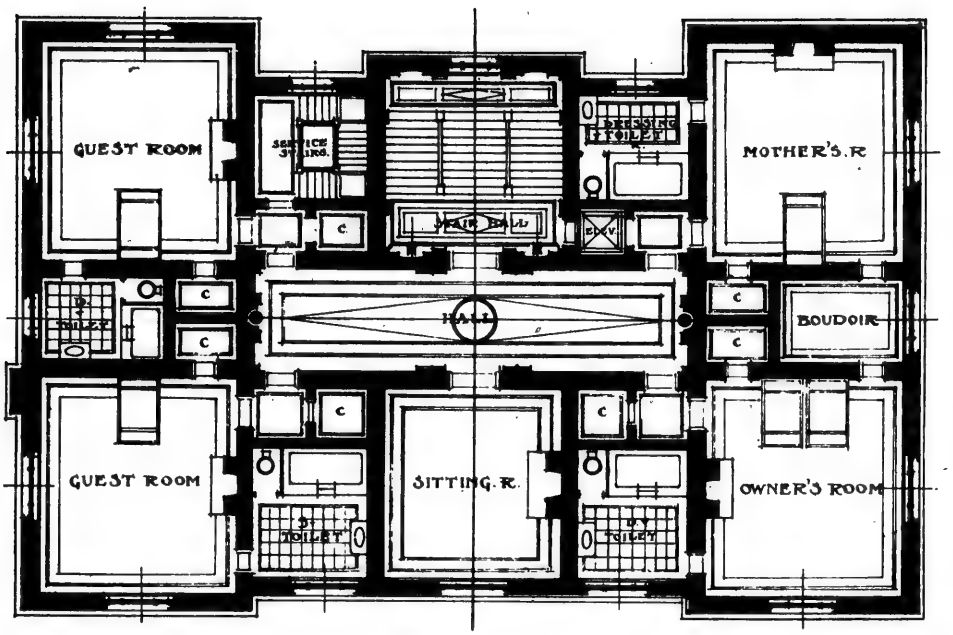
M. C. CHALLEN.
452 A sketch.

L. E. DENSLOW.
453 A Venetian scene.

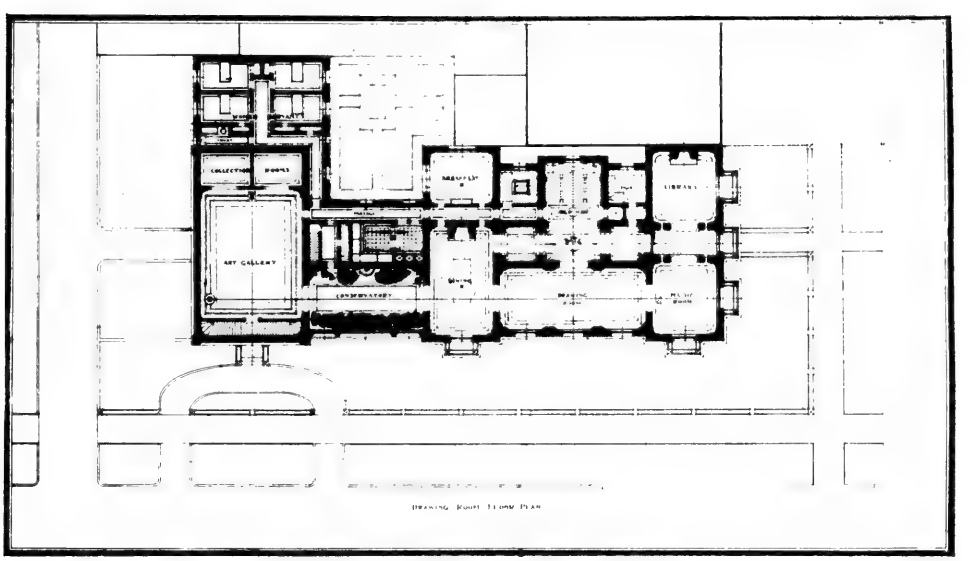


BOULEVARD ELEVATION.

Successful Competitive Design for the Fifth Annual Traveling Scholarship of the Chicago Architectural Club. By C. H. Hammond.
Subject: A City Residence.

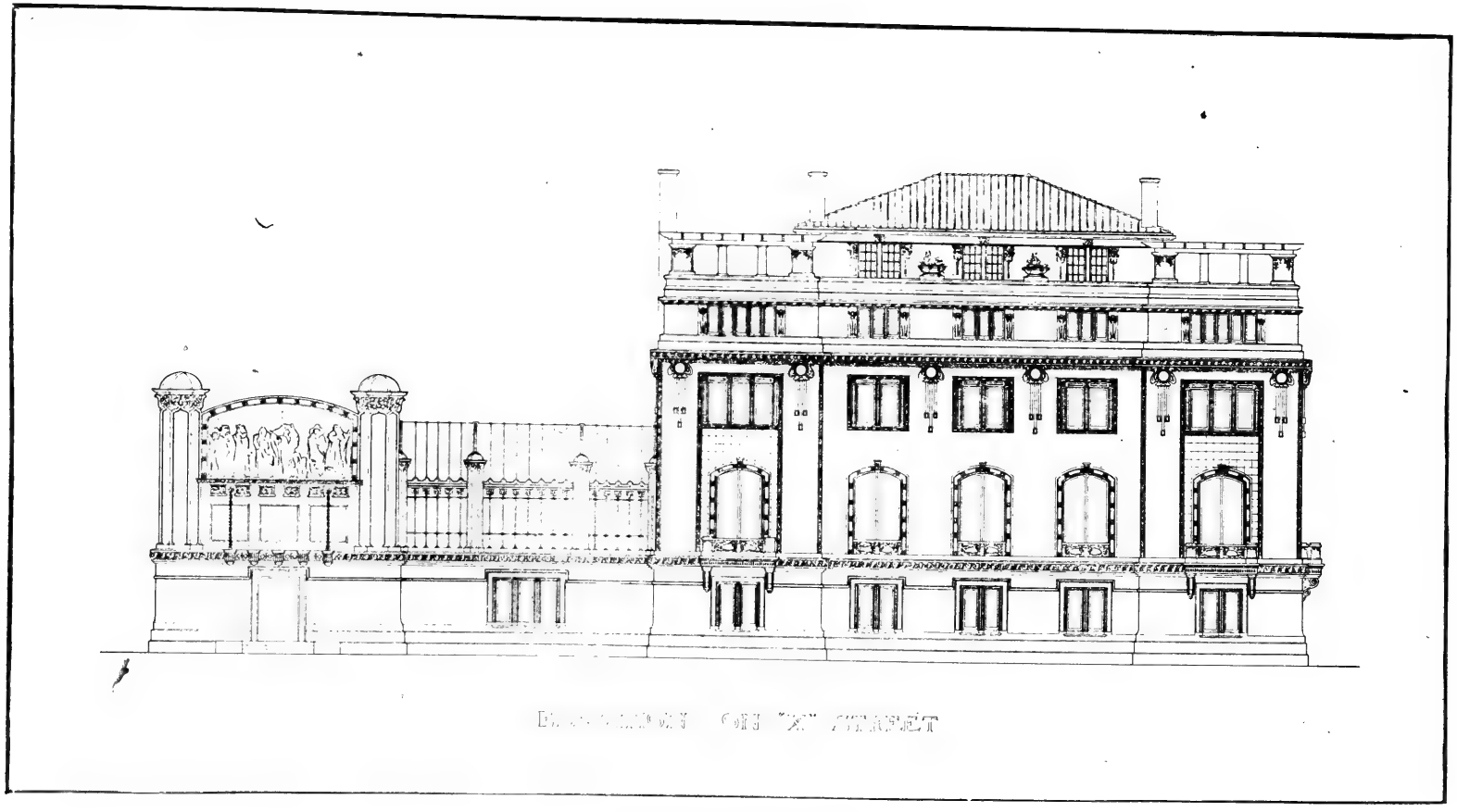


FIRST BED ROOM FLOOR.



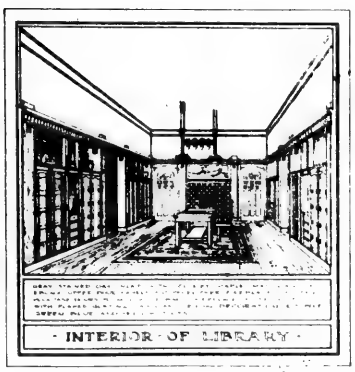
MAIN FLOOR PLAN.

Successful Competitive Design for the Fifth Annual Traveling Scholarship of the Chicago Architectural Club. By C. H. Hammond.
Subject: A City Residence.

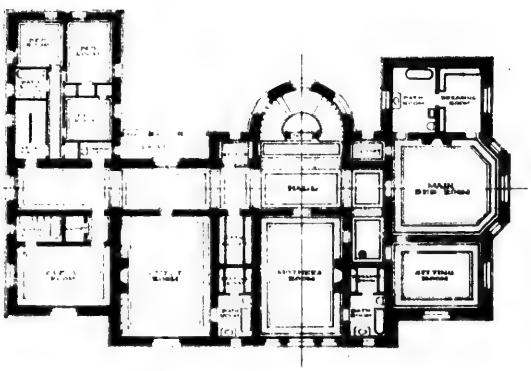


STREET ELEVATION.

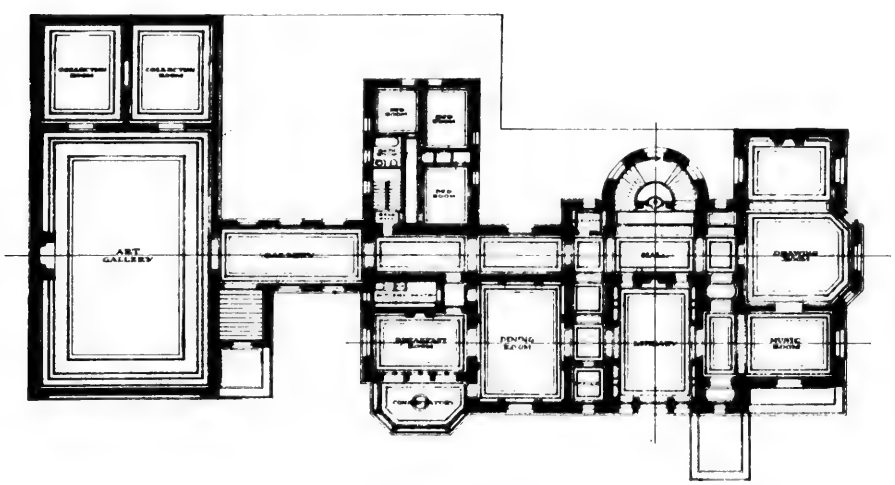
Successful Competitive Design for the Fifth Annual Traveling Scholarship of the Chicago Architectural Club. By C. H. Hammond.
Subject: A City Residence.



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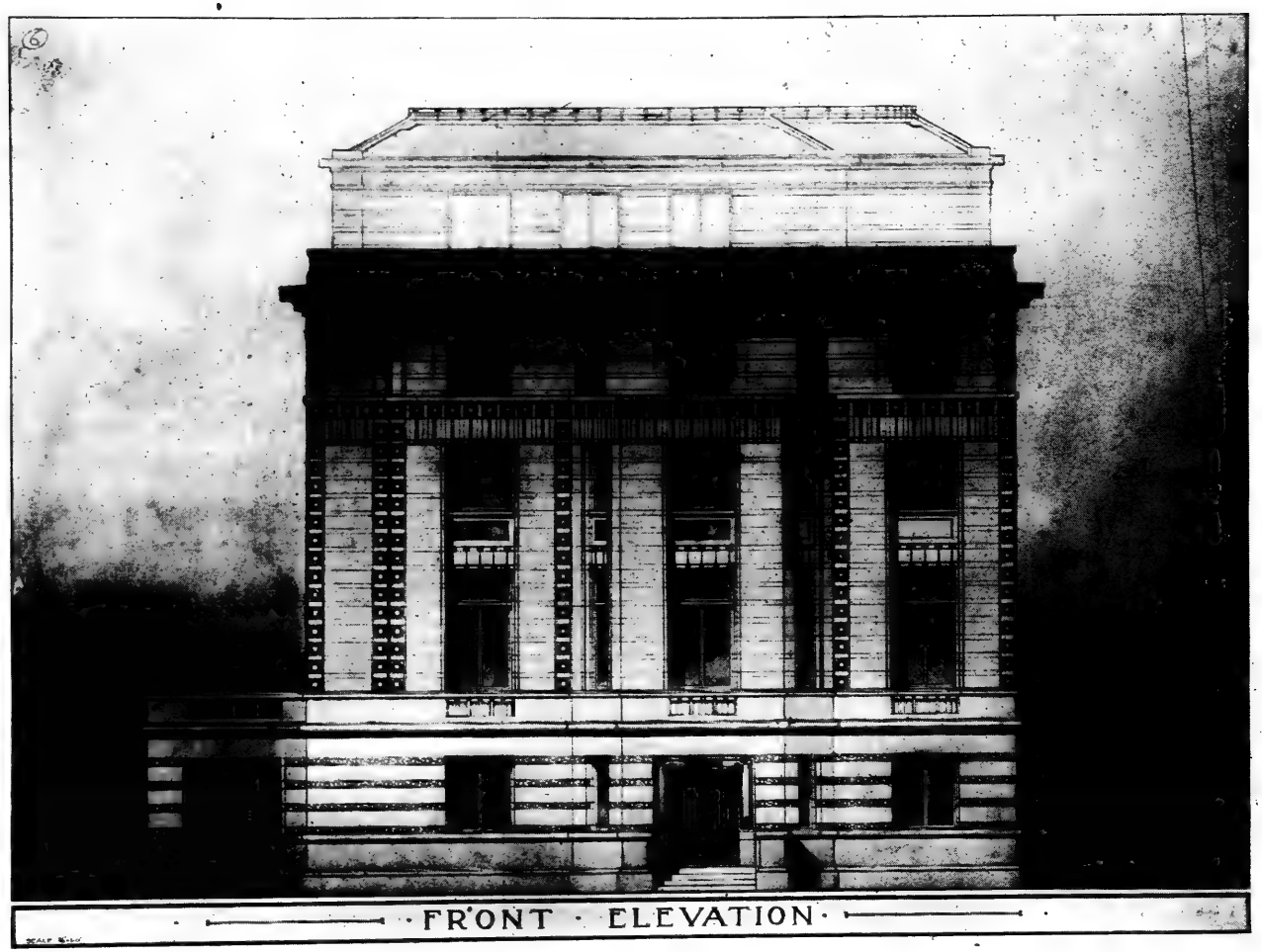


· SECOND · FLOOR · PLAN ·



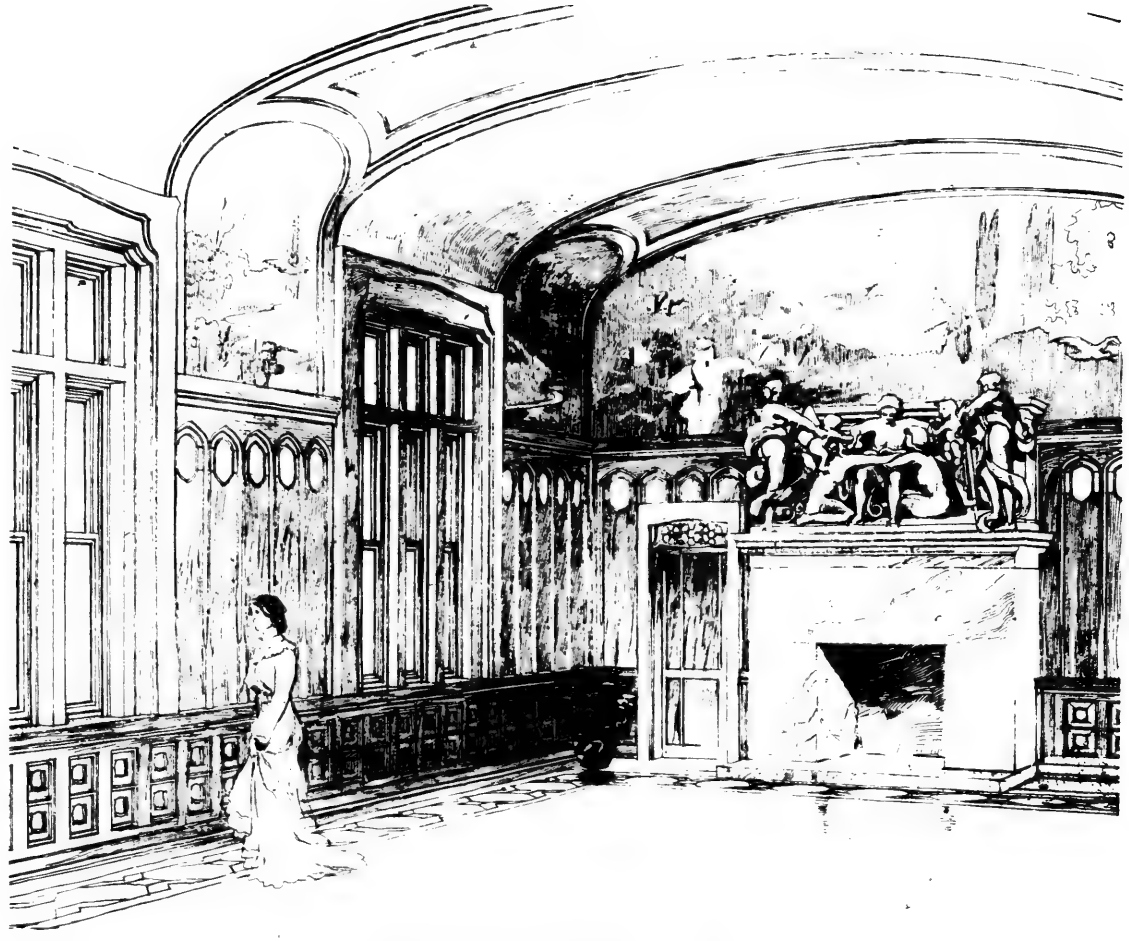
· MAIN · FLOOR · PLAN ·

Second Place. Competitive Design for the Fifth Annual Traveling Scholarship of the Chicago Architectural Club. By Alfred S. Alschuler.
Subject: A City Residence.



FRONT ELEVATION

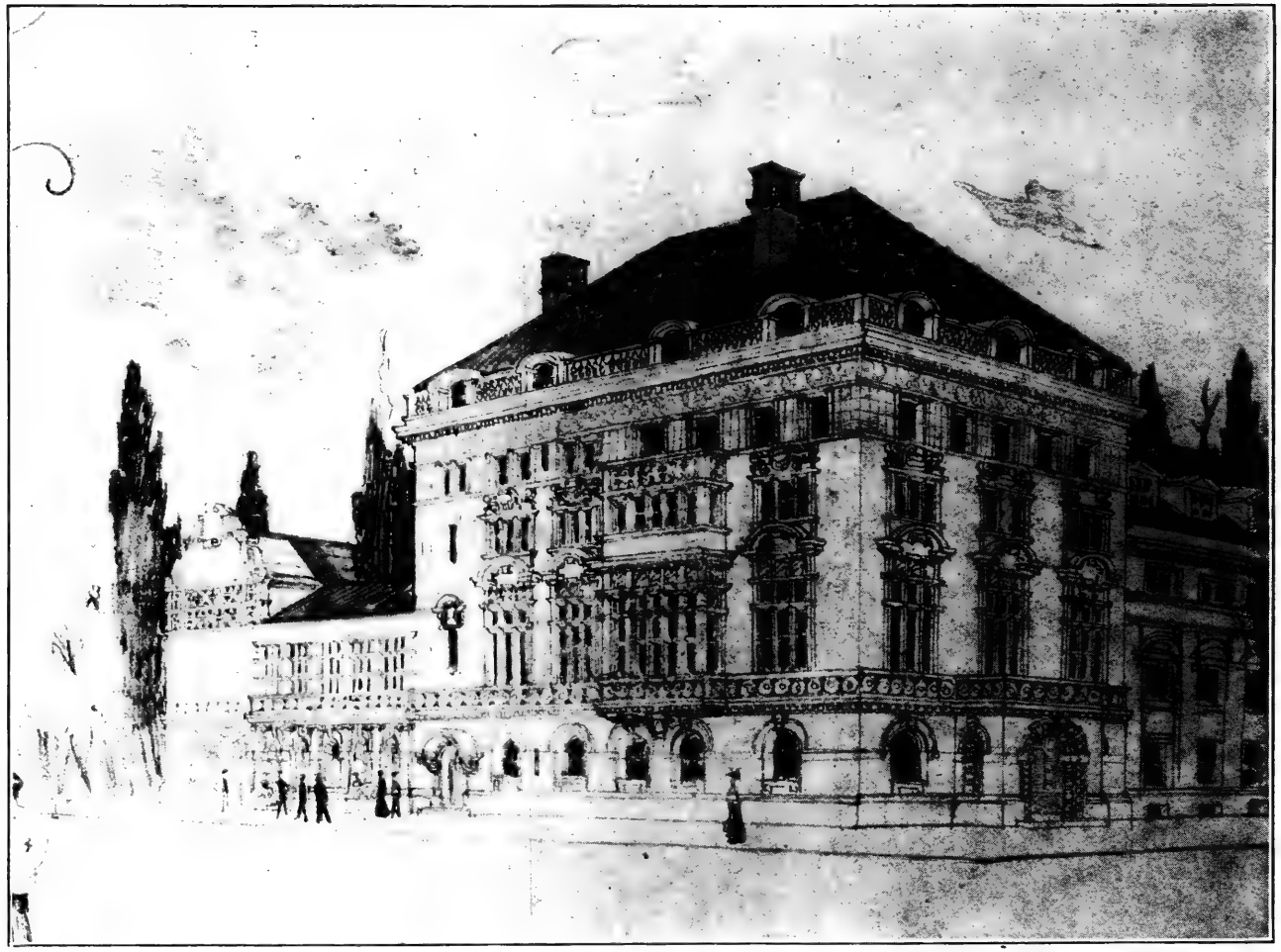
Second Place. Competitive Design for the Fifth Annual Traveling Scholarship of the Chicago Architectural Club. By Alfred S. Alschuler.
Subject: A City Residence.



INTERIOR OF DINING ROOM.

Subject: A City Residence, by Christian Morgenstierne.

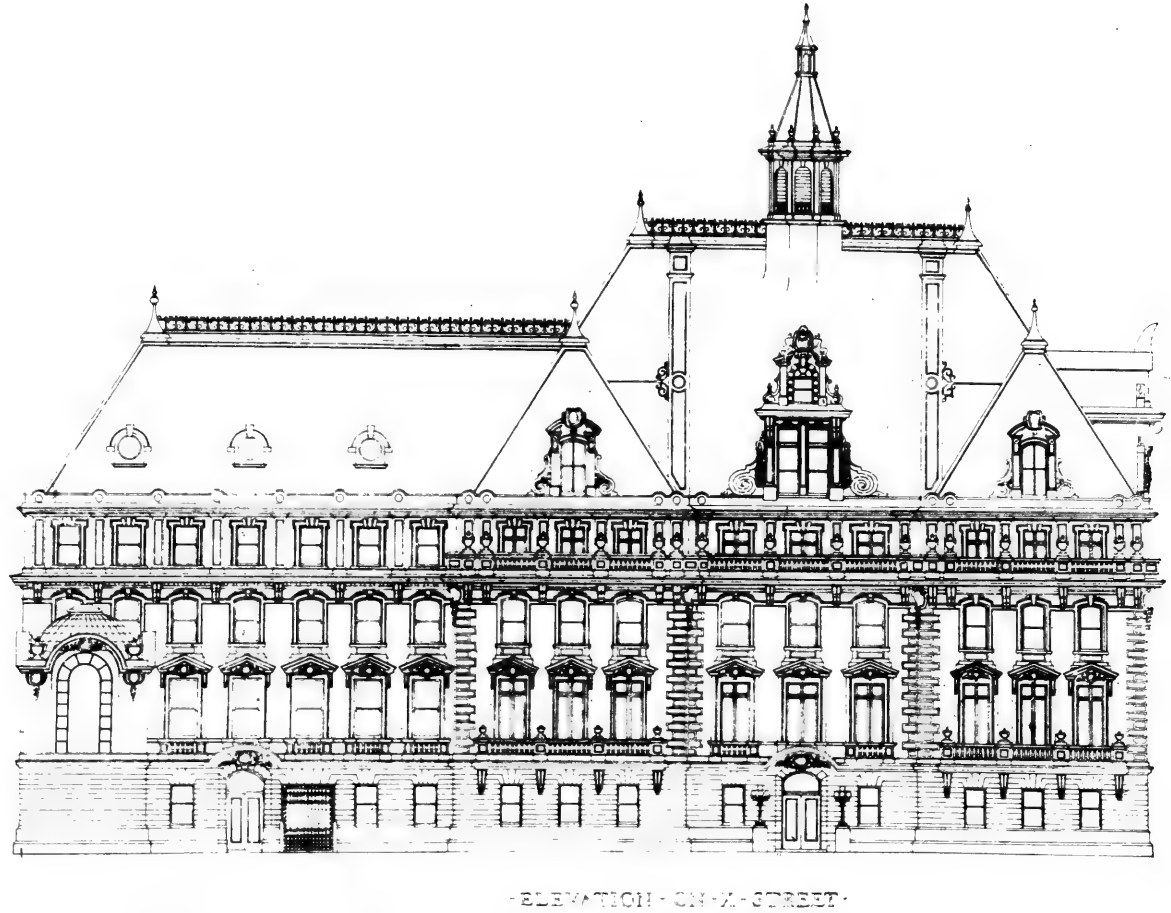
Second Place; Competitive Design for the Fifth Annual Traveling Scholarship of the Chicago Architectural Club.



PERSPECTIVE.

Subject: A City Residence, by Christian Morgenstierne.

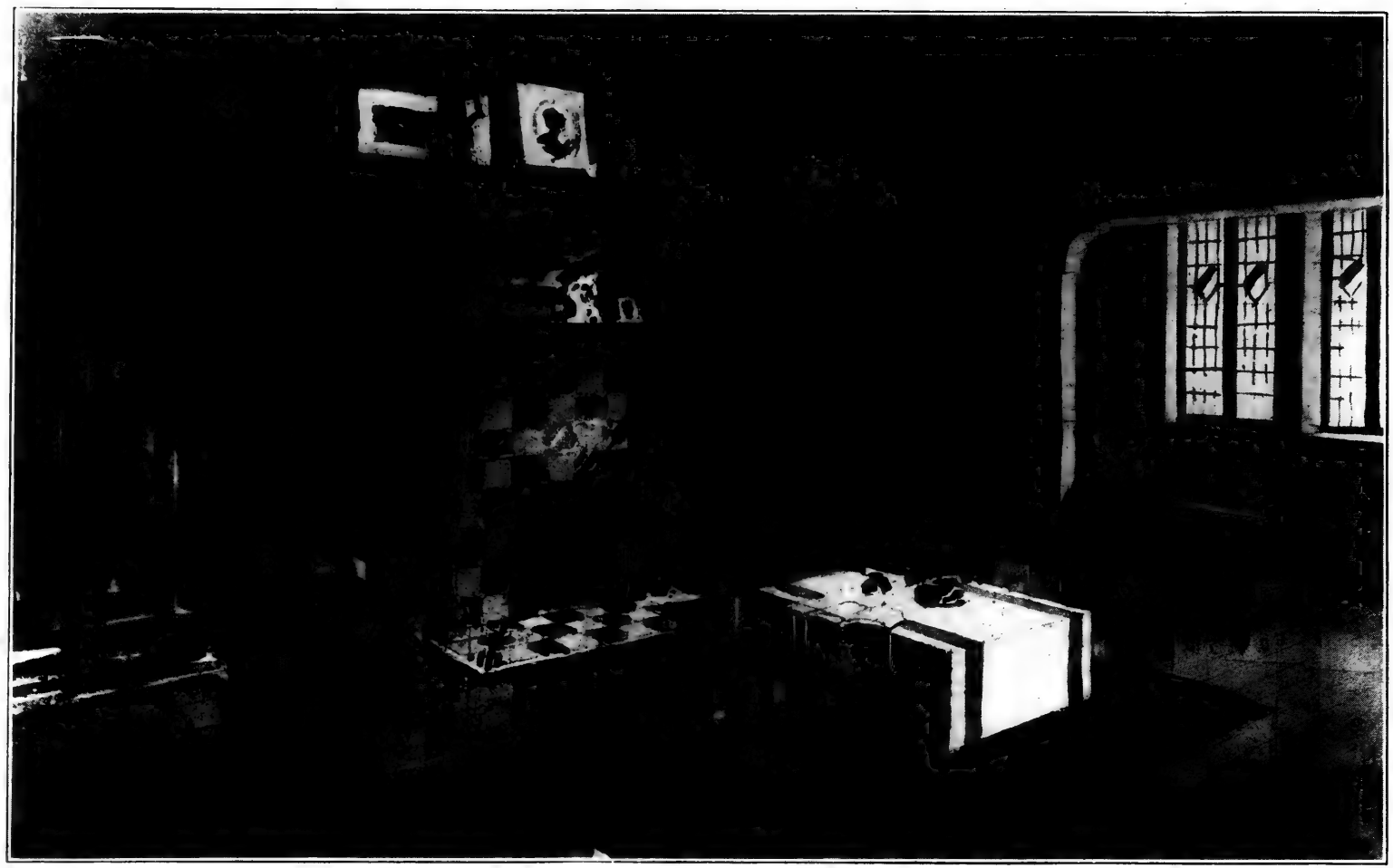
Second Place: Competitive Design for the Fifth Annual Traveling Scholarship of the Chicago Architectural Club.



Competitive Design for the Fifth Annual Traveling Scholarship of the Chicago Architectural Club.
By Vernon W. Behel.



CHATEAU OF LAUGEAIS, FRANCE
Thomas E. Tallmadge



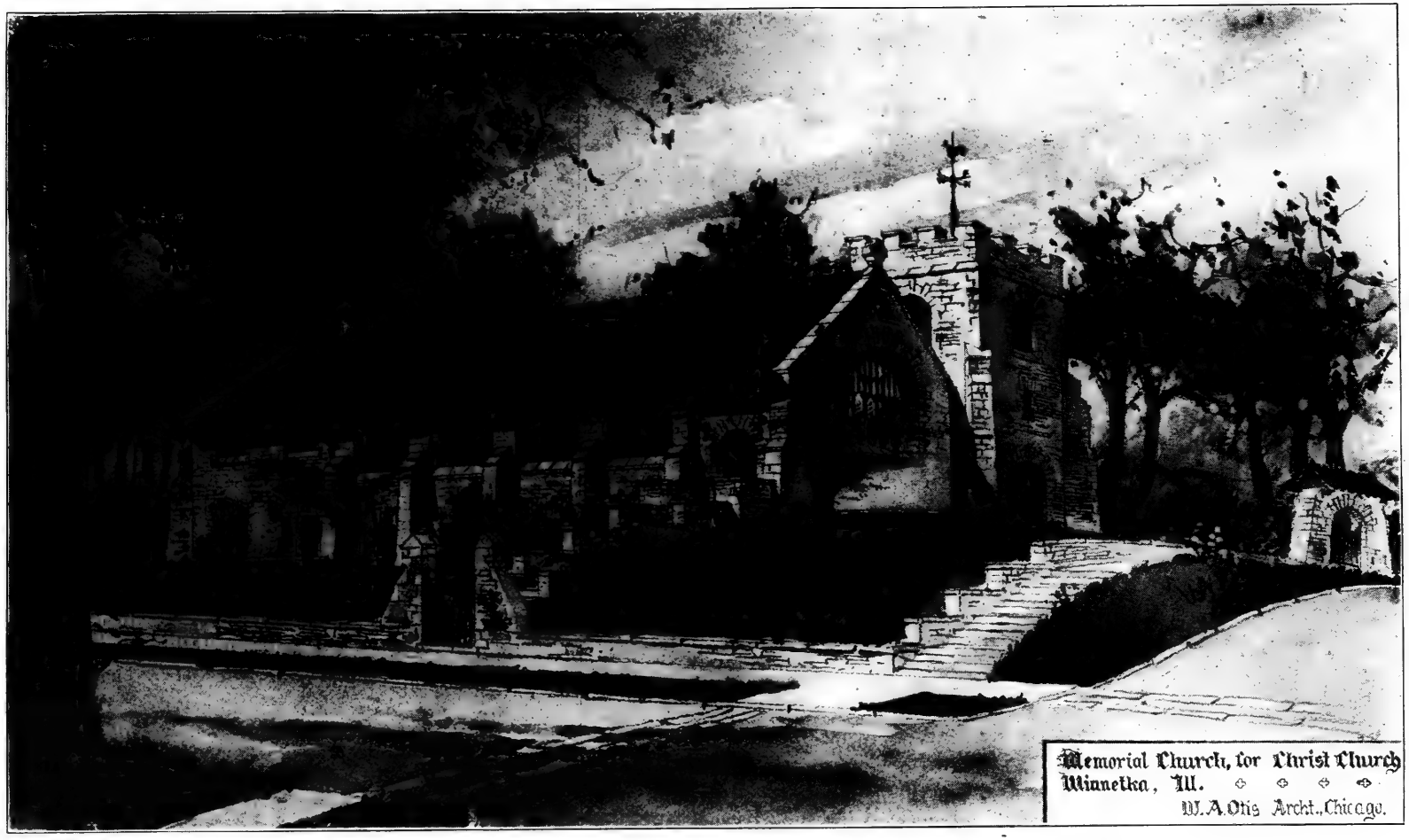
STUDY OF INTERIOR DESIGN. By J. S. Fountain, University of Illinois.



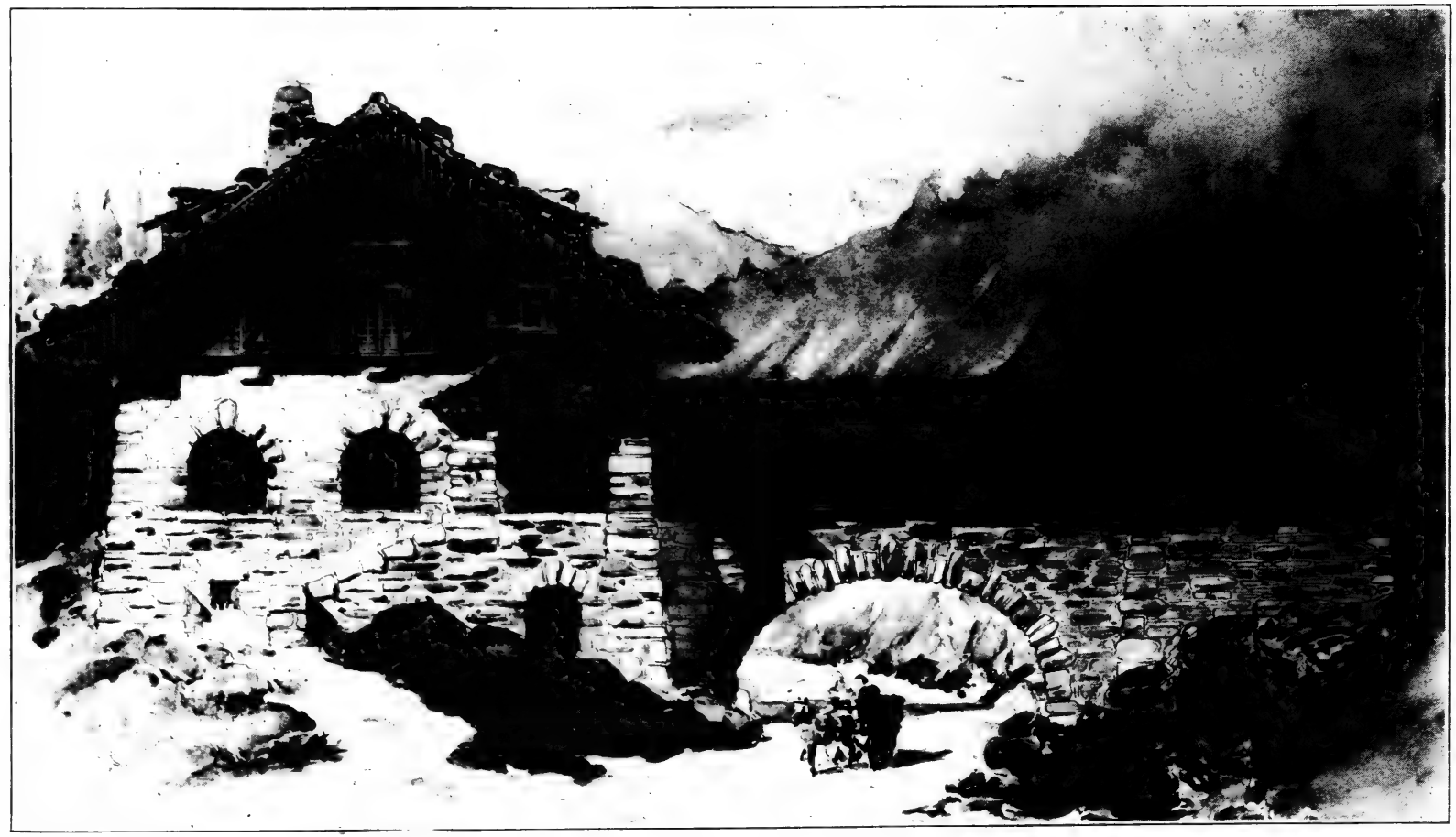
PERSPECTIVE "GREY ROCKS," ROCKPORT, MASS.
Frank Chouteau Brown, Architect, Boston, Mass.



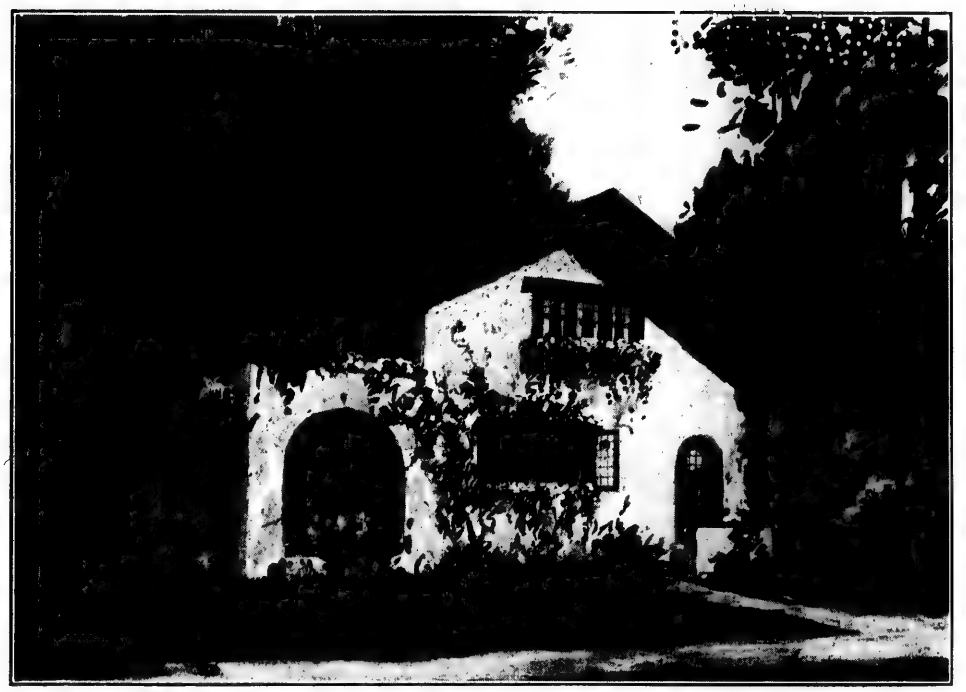
COTTAGE AT COLUMBIA, S. C. Harry Dodge Jenkins, Architect.



CHRIST EPISCOPAL CHURCH, WINNETKA, ILL. W. A. Otis, Architect.



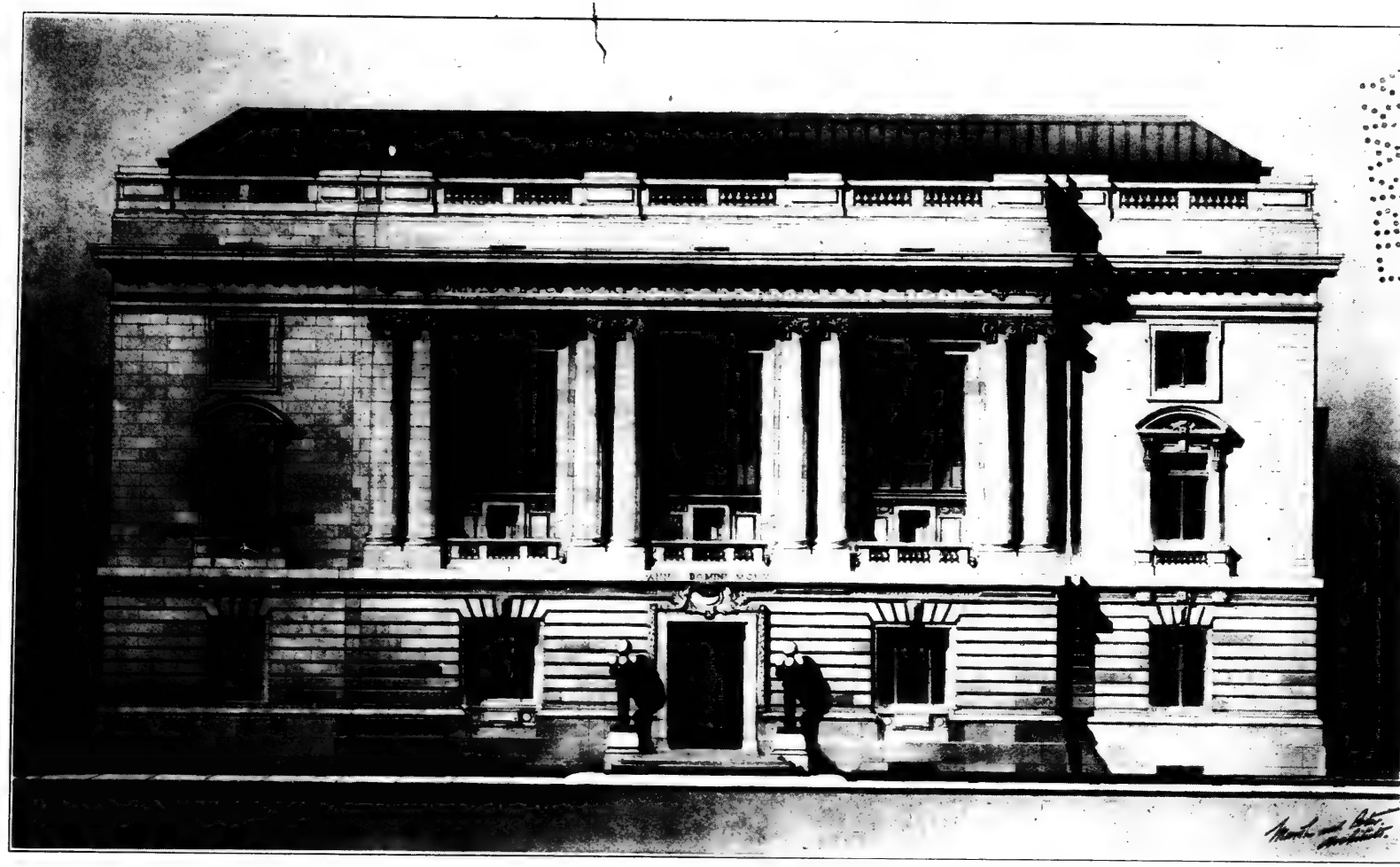
A SWISS CHALET.
C. M. Davison, University of Illinois.



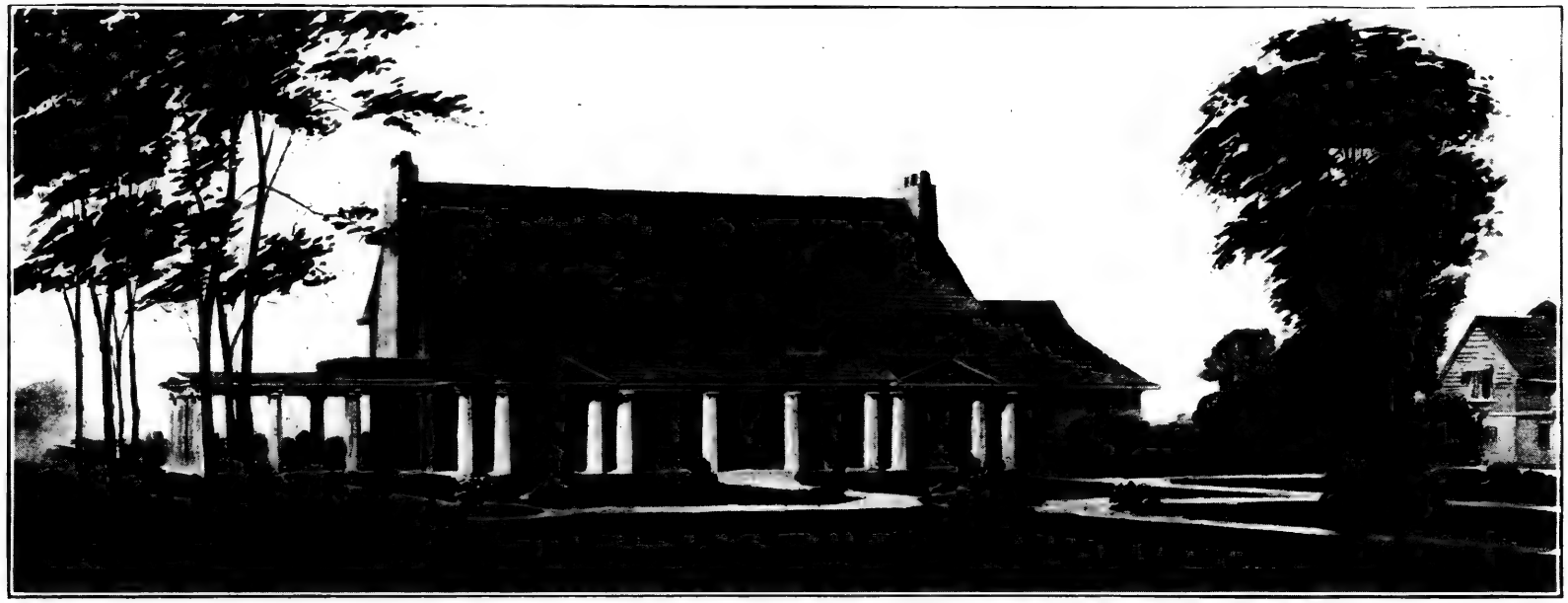
HOUSE FOR L. BUCK. L. Buck, Architect.



ROSE LODGE, LAKE RIPLEY, WIS. Hugo H. Zimmermann.



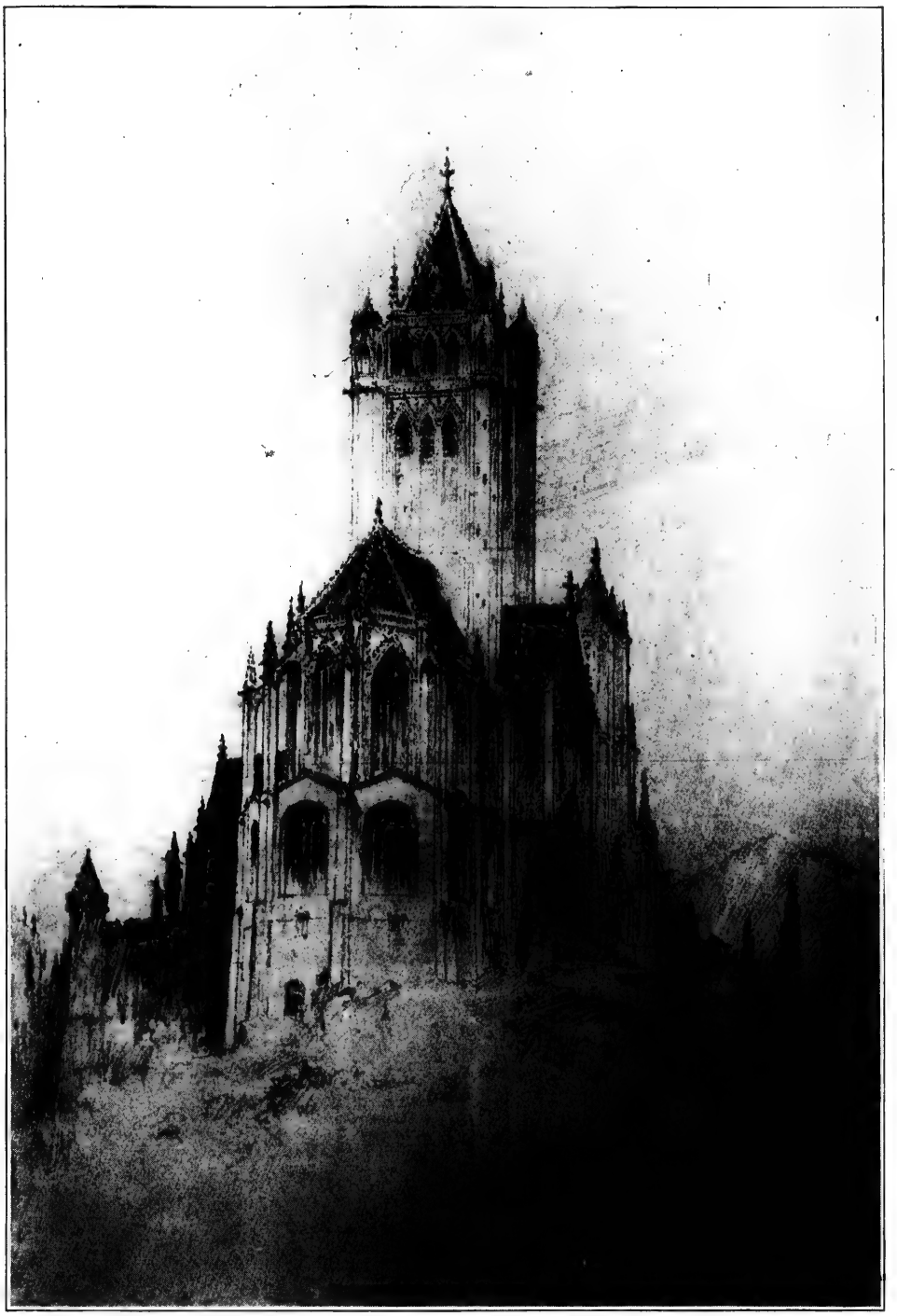
FEDERAL BUILDING, WHEELING, WEST VIRGINIA.
Marsh & Peter, Architects, Washington, D. C.



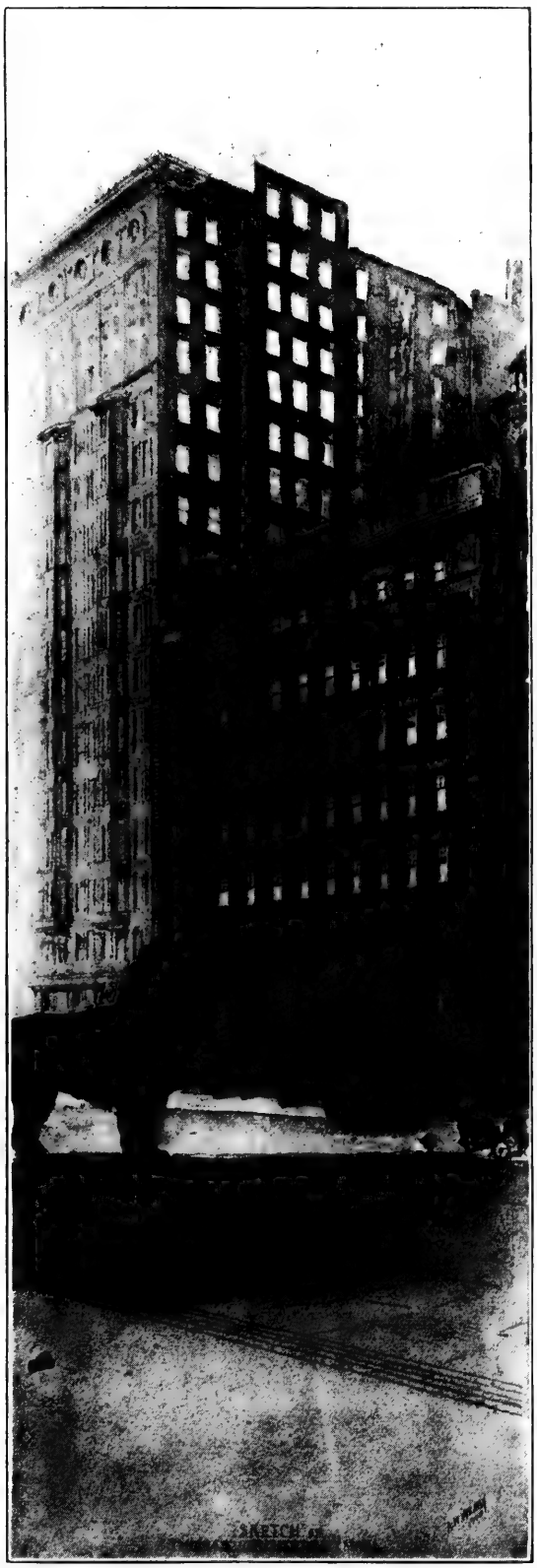
COUNTRY HOUSE FOR F. S. MUNRO, HIGHLAND PARK, ILL.
P. J. Weber, Architect.



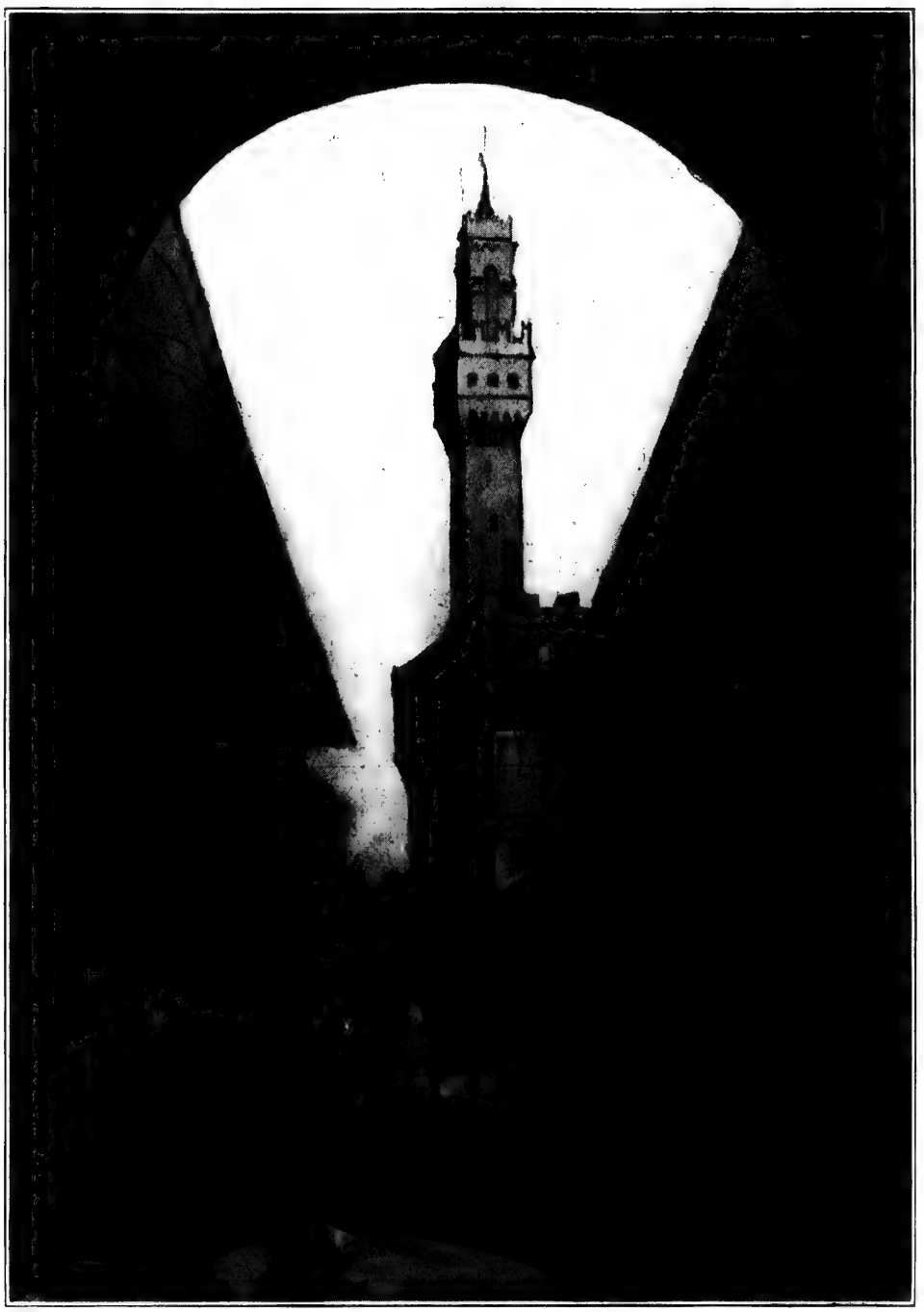
CENTRAL CONGREGATIONAL CHURCH, BANGOR, MAINE.
Frank A. Bourne, Architect, Boston, Mass.



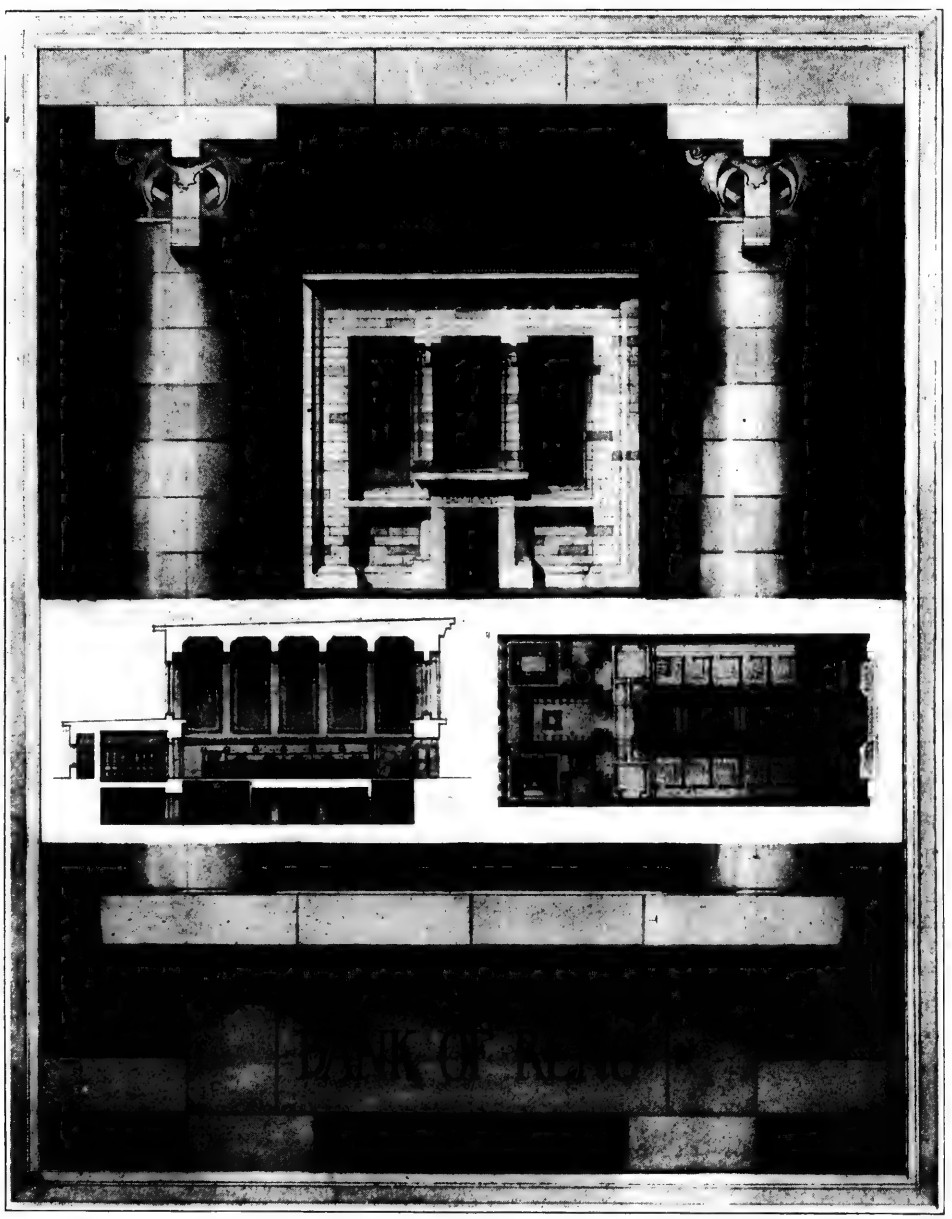
A COMPOSITION.
Horace G. Simpson, Boston, Mass.



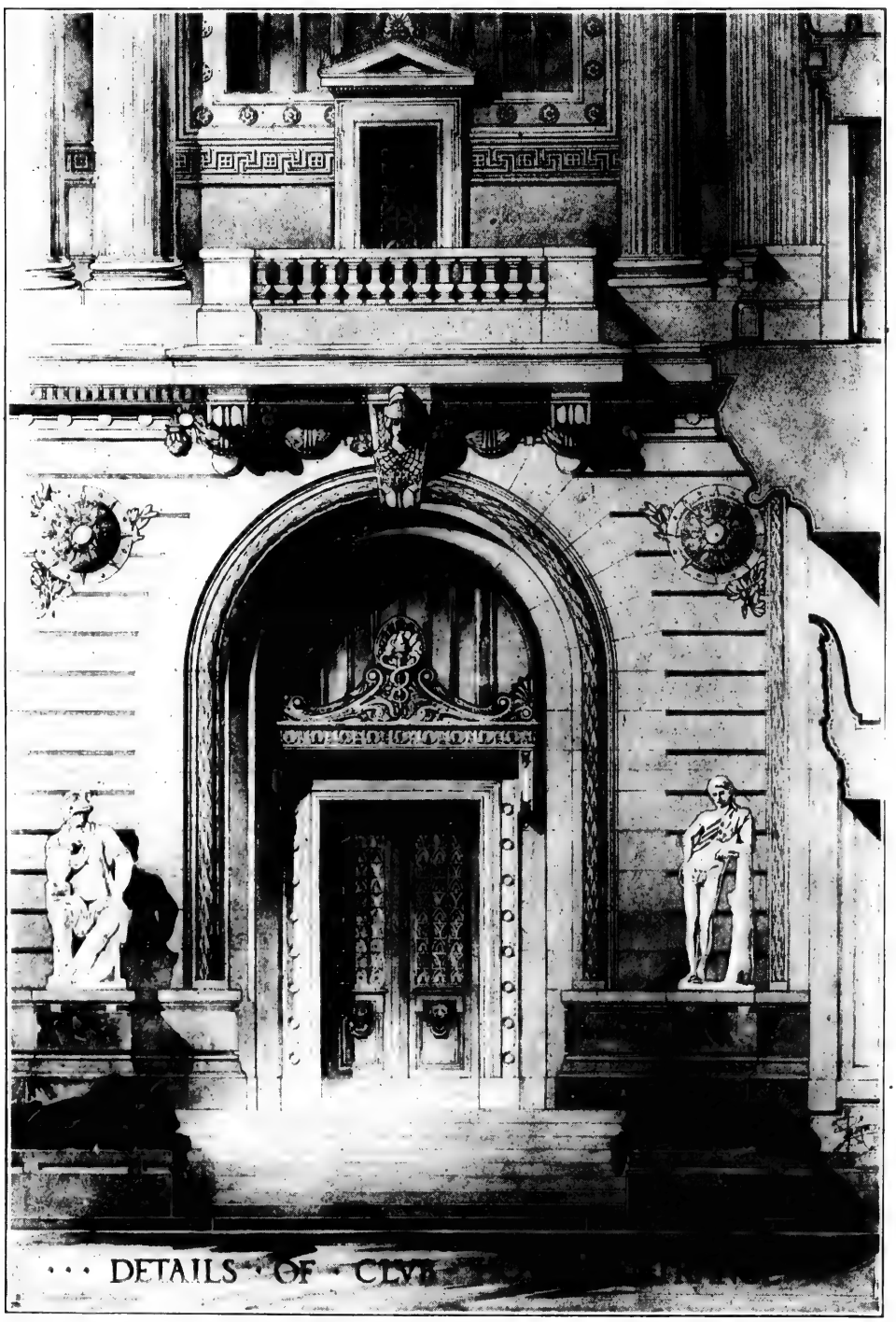
SKETCH OF THOMAS ORCHESTRA HALL. Allen M. Weary.



PALAZZO VECHIO, FLORENCE. T. E. Tallmadge.



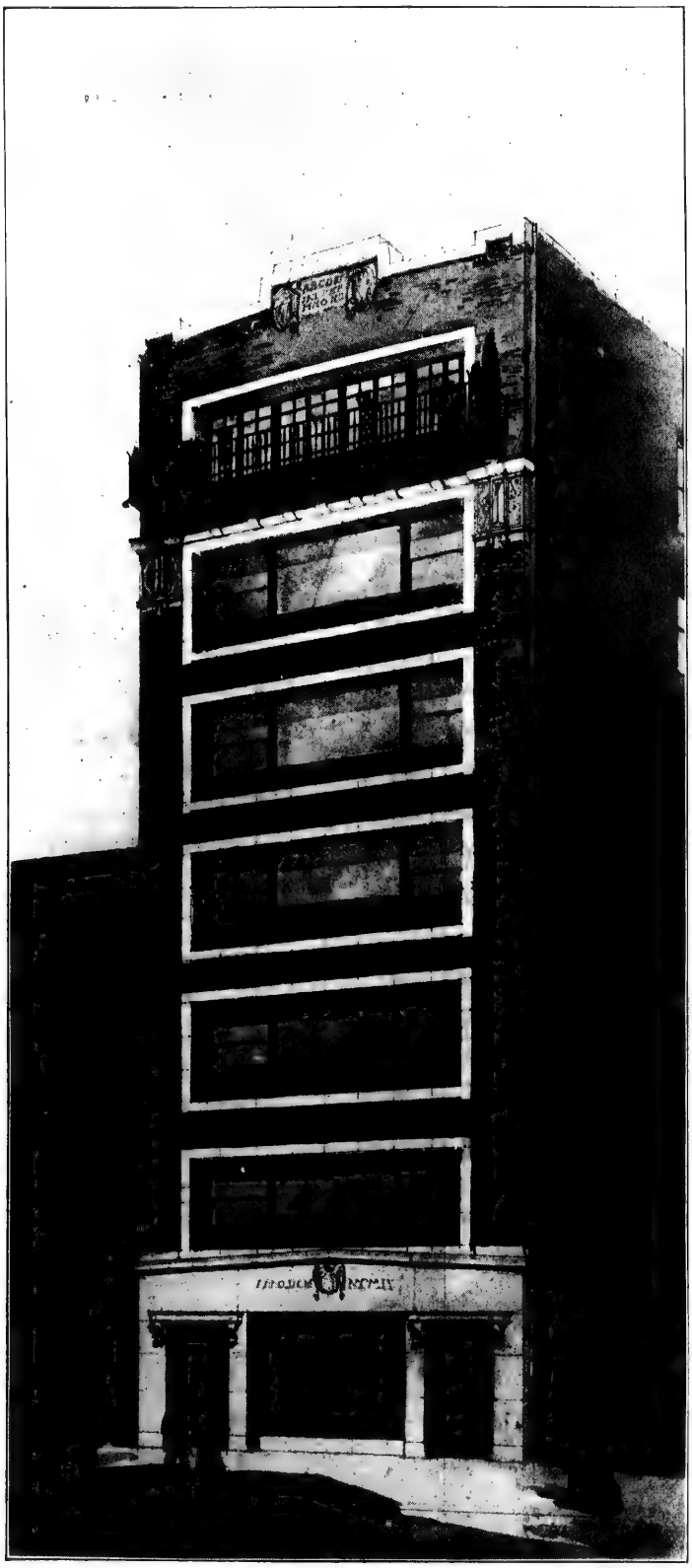
A CITY BANK.
Wm. Gray Purcell, Berkeley, Cal.



DETAIL OF A DOORWAY OF A TWENTIETH CENTURY CLUB HOUSE.
By J. P. Lord, Massachusetts Institute of Technology.



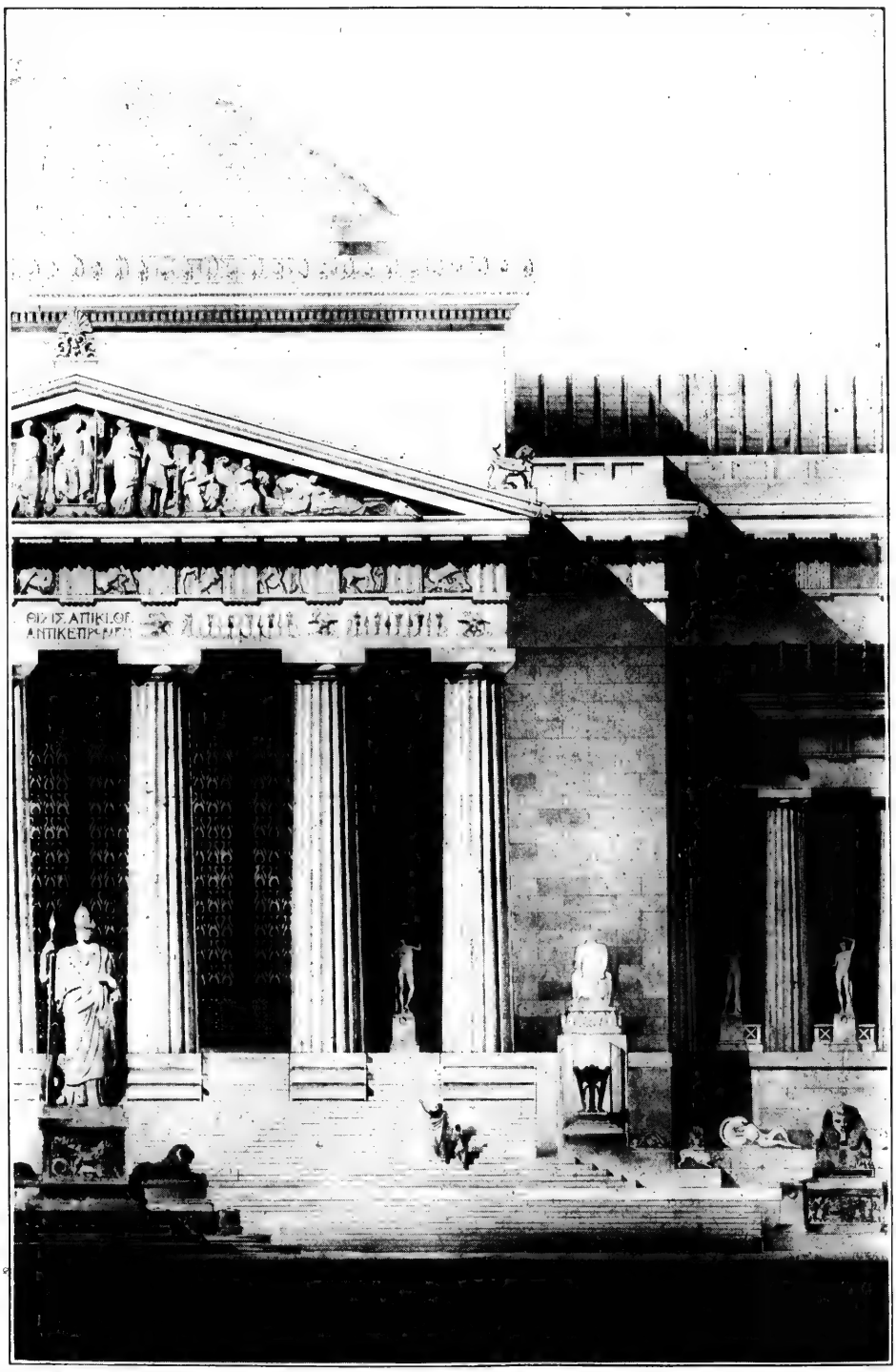
NORTHERN TRUST CO. BANK BUILDING. Frost & Granger, Architects



A SMALL OFFICE BUILDING.
Howard Shaw, Architect.

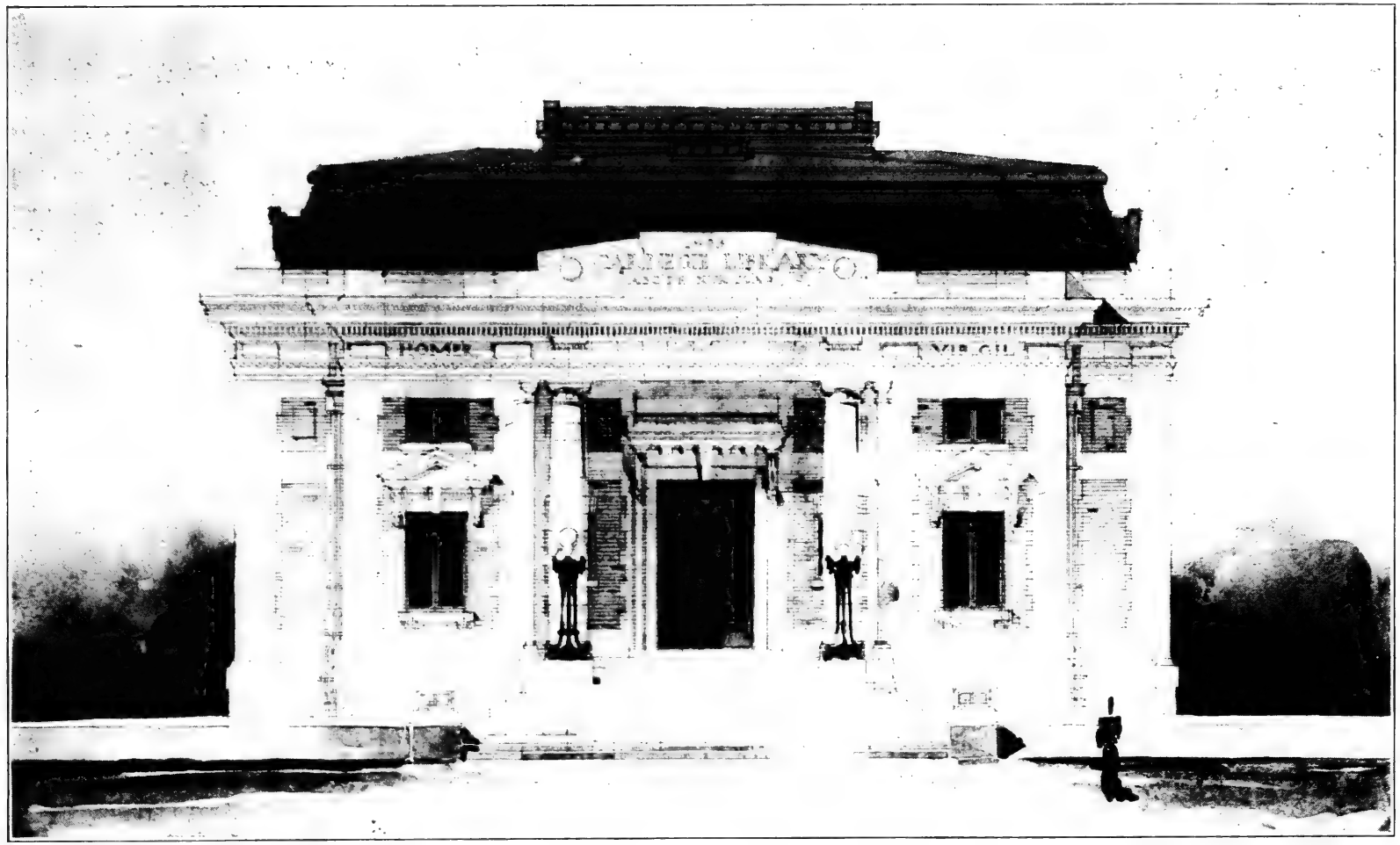


A CHIMNEY PIECE—DETAIL.
By F. Y. Joannes, Cornell University.



THE DETAILS OF A MUSEUM OF FINE ARTS.

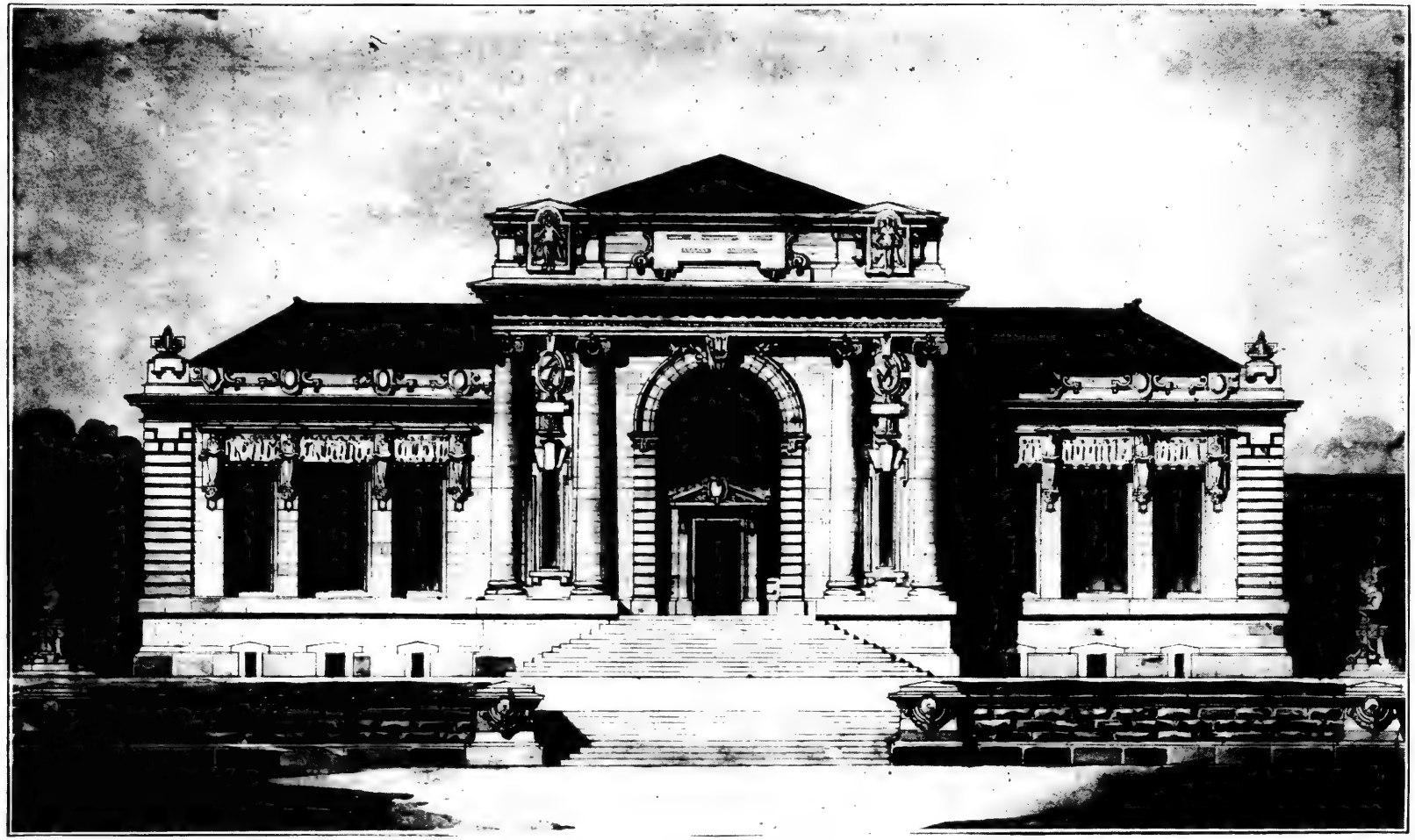
By Otto Faelton, Massachusetts Institute of Technology.



NATIONAL HOME FOR DISABLED VOLUNTEER SOLDIERS, JOHNSON CITY, TENN.
J. H. Freedlander, Architect, New York City.



NATIONAL HOME DISABLED VOLUNTEER SOLDIERS, JOHNSON CITY, TENN.
J. H. Freedlander, Architect, New York City.



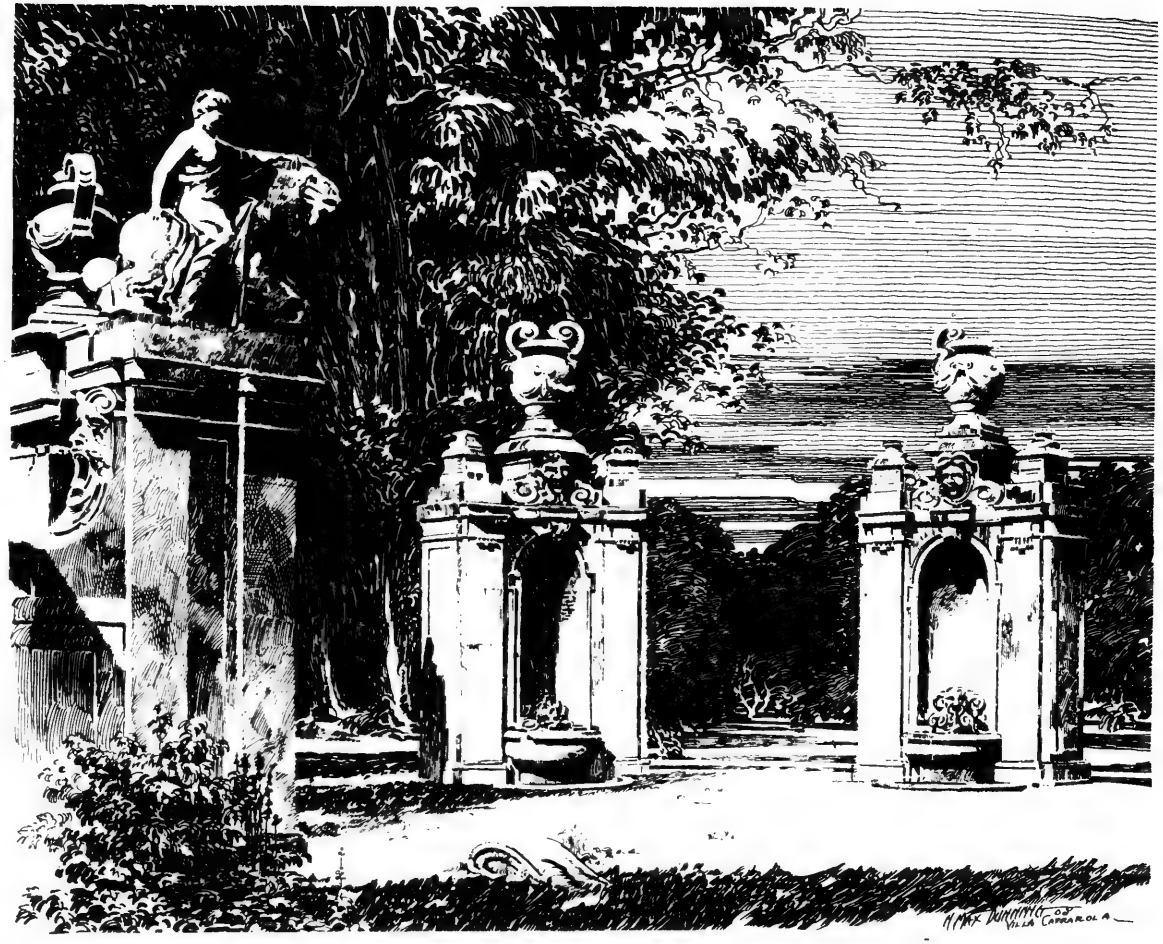
A MUSEUM IN A SMALL CITY.
By Wickham Taylor, Cornell University.



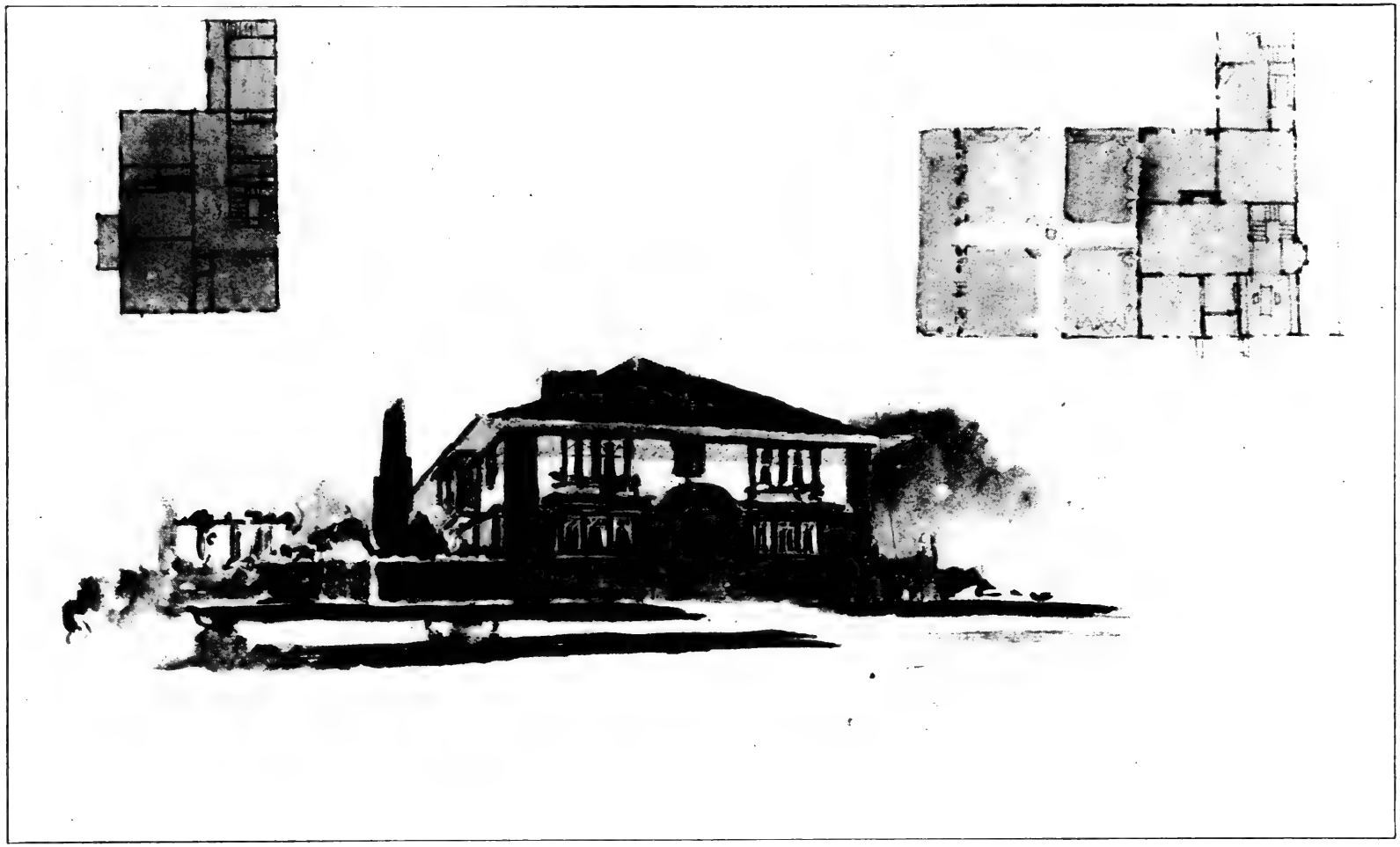
DESIGN FOR A BAY WINDOW.
By H. W. Rowe, Massachusetts Institute of Technology.



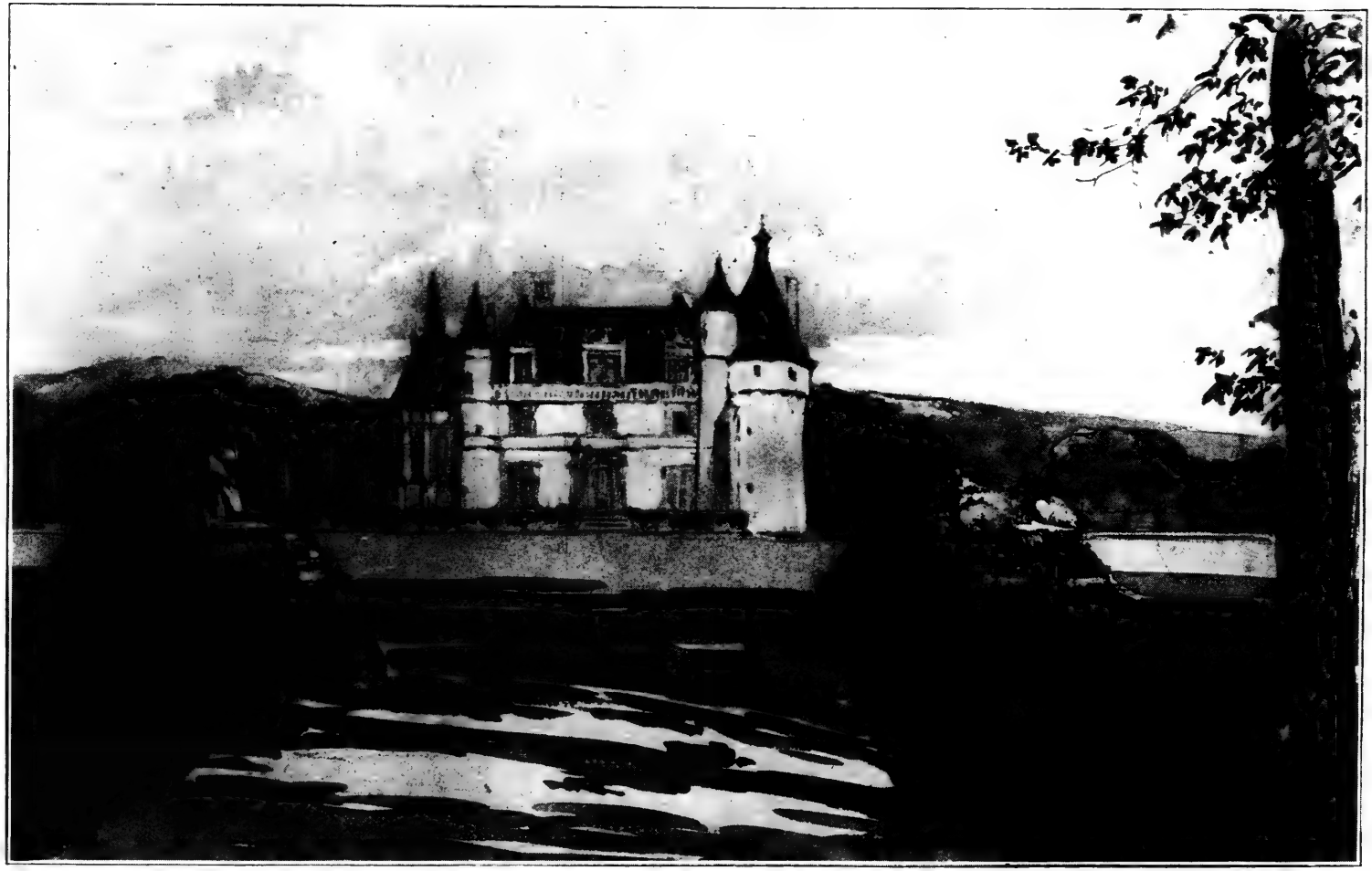
GATE AND GATE LODGE, ESTATE AT PRIDES CROSSING.
Little & Browne, Architects, Boston, Mass.



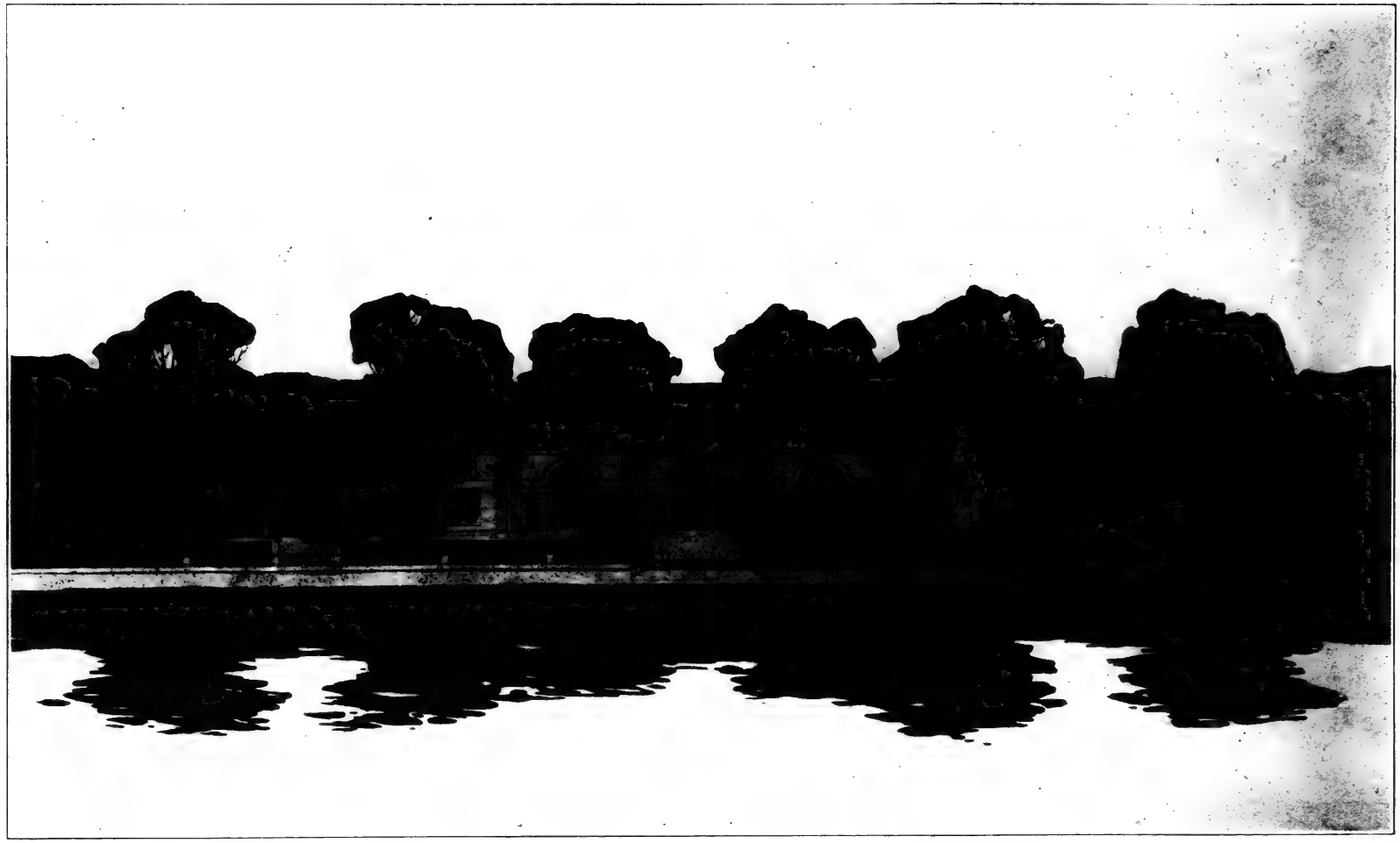
GARDEN TERMINATION, CAPRAROLA, ITALY.
N. Max Dunning.



PRELIMINARY RESIDENCE SKETCH.
H. R. Wilson, Architect.



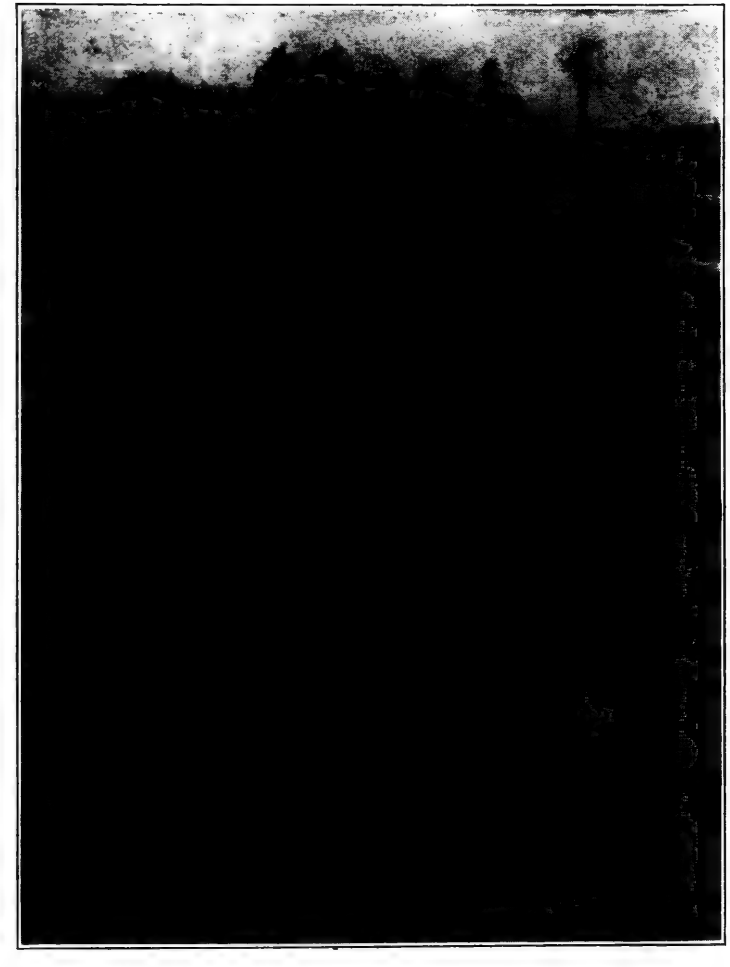
CHATEAU OF CHENONCEAUX, FRANCE. By T. E. Tallmadge.



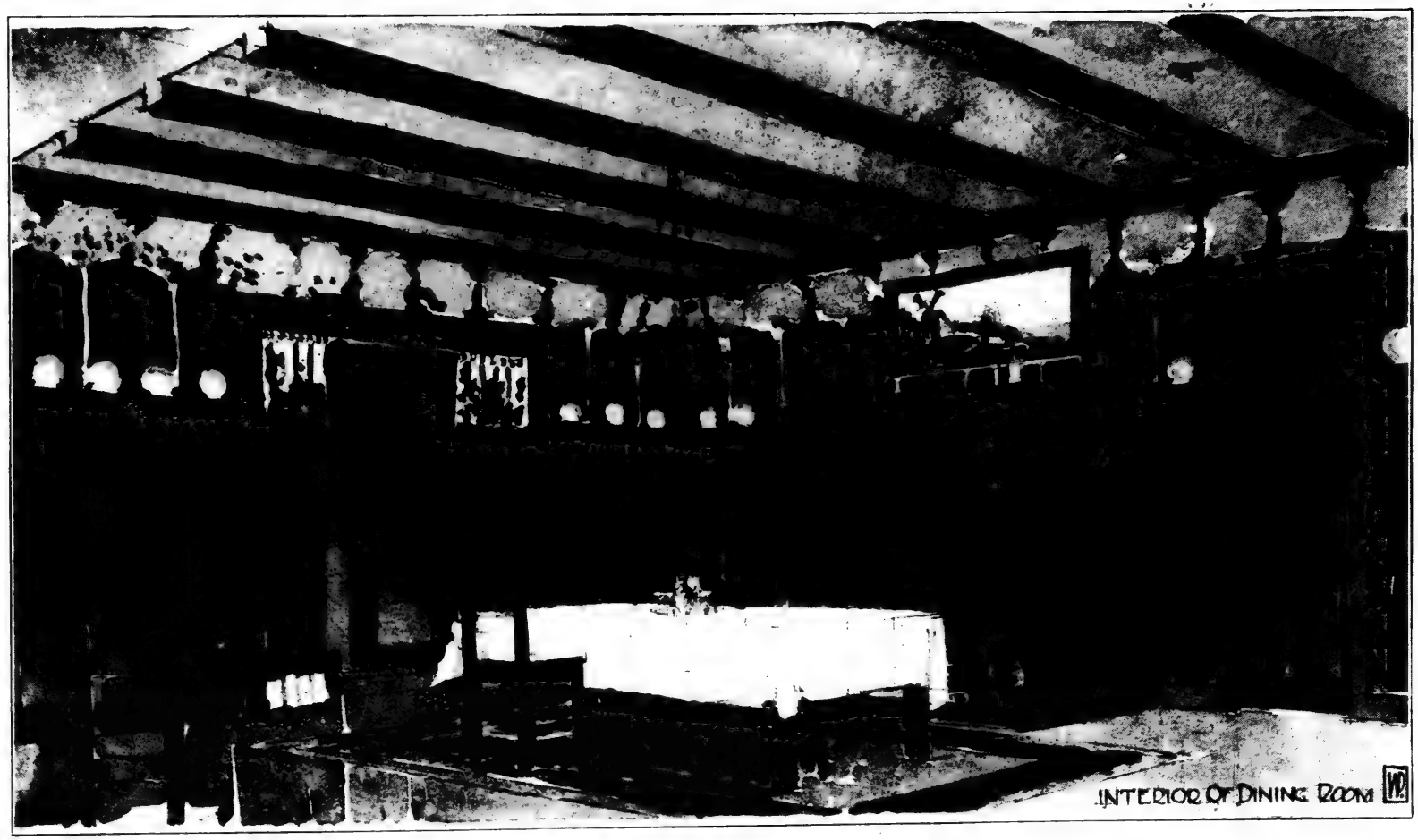
SHERMAN PARK RECREATION HOUSE, CHICAGO.
D. H. Burnham & Co., Architects.



A WINDMILL. Alfonso Mitterhausen.



PONT NEUF, PARIS. H. Von Holst.



STUDY OF INTERIOR DESIGN. By Walter Parker, University of Illinois.

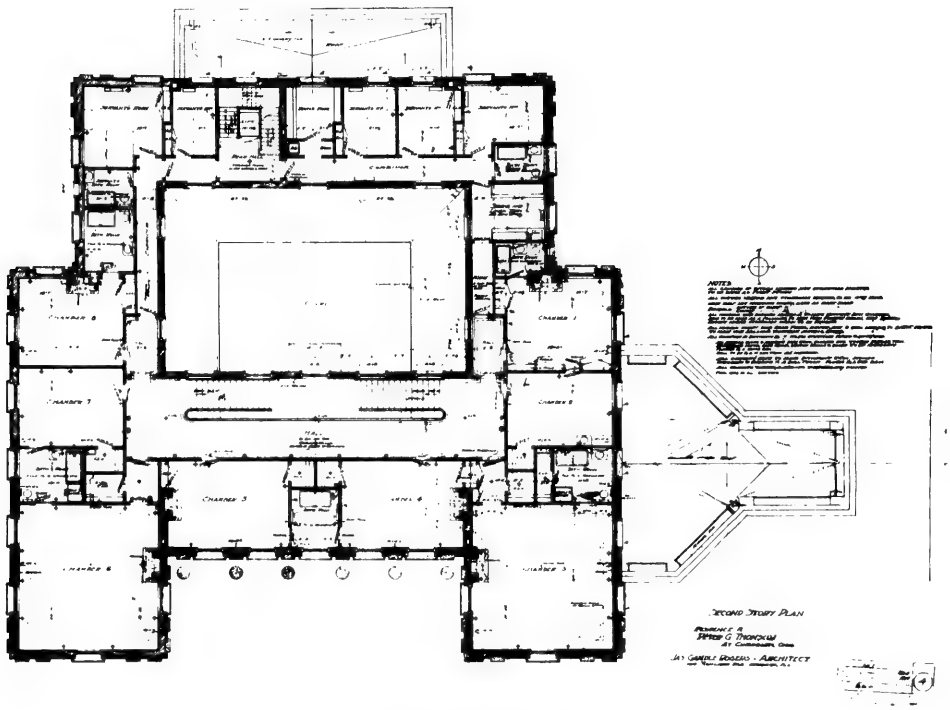


'79 HALL, PRINCETON UNIVERSITY.
Benj. W. Morris, Jr., Architect, New York City.

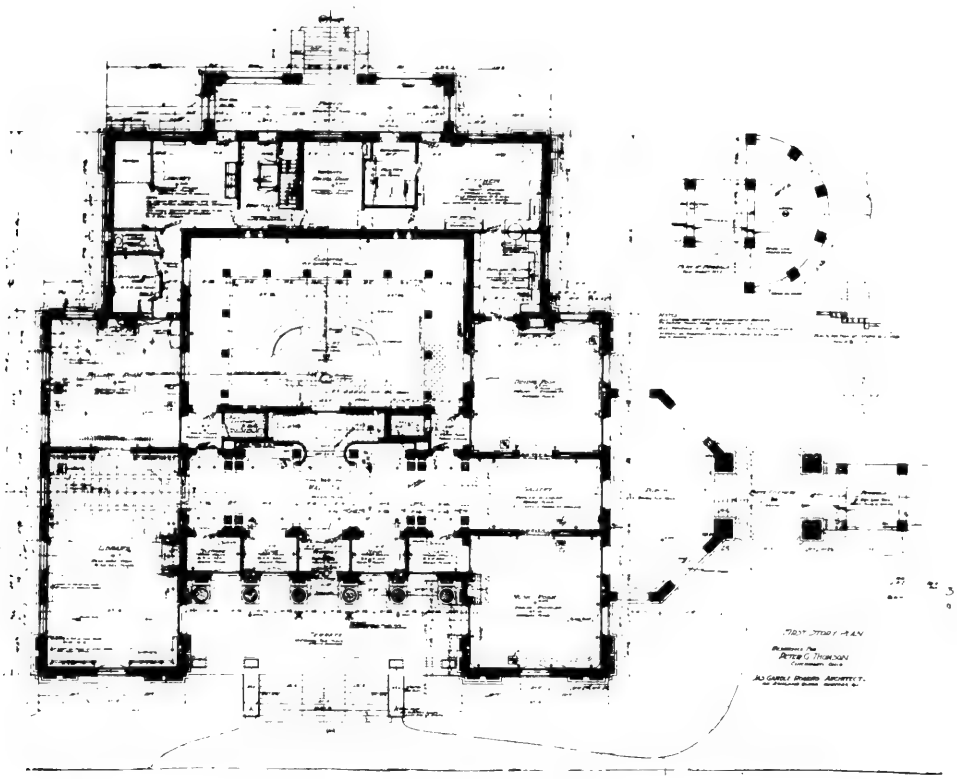


PERSPECTIVE OF RESIDENCE WHICH IS NOW BEING ERECTED FOR MR. PETER THOMSON, COLLEGE HILL, OHIO.

Jas. Gamble Rogers, Architect, Chicago, Ill.



SECOND STORY PLAN



FIRST STORY PLAN

RESIDENCE WHICH IS NOW BEING ERECTED FOR MR. PETER THOMSON, COLLEGE HILL, OHIO.

Jas. Gamble Rogers, Architect, Chicago, Ill.

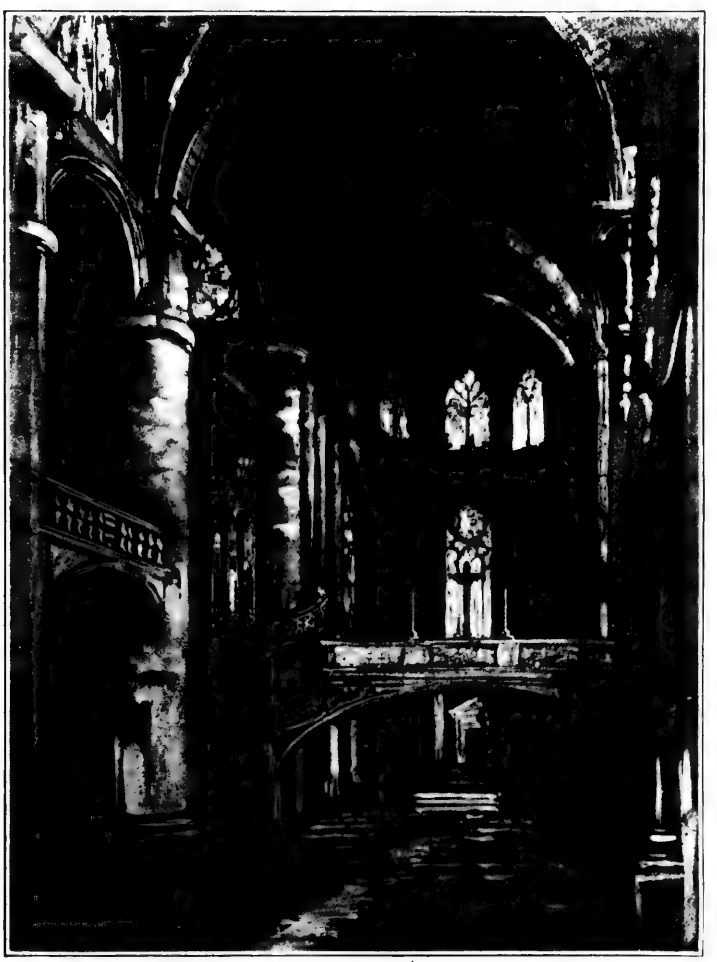


WORK OF THE LATE JOSEPH TWYMAN.



RESIDENCE ON CONNECTICUT AVENUE, WASHINGTON, D. C.

Marsh & Peters, Architects, Washington, D. C.



ST. ETIENNE DU MONT

T. E. Tallmadge



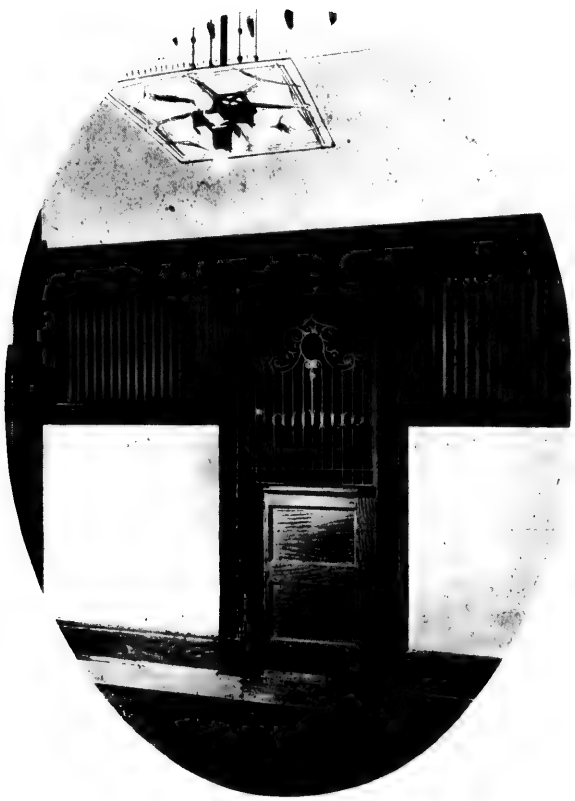
CHURCH OF I. GESUATI, VENICE, ITALY.
Wm. H. Schuchardt, Milwaukee, Wis.



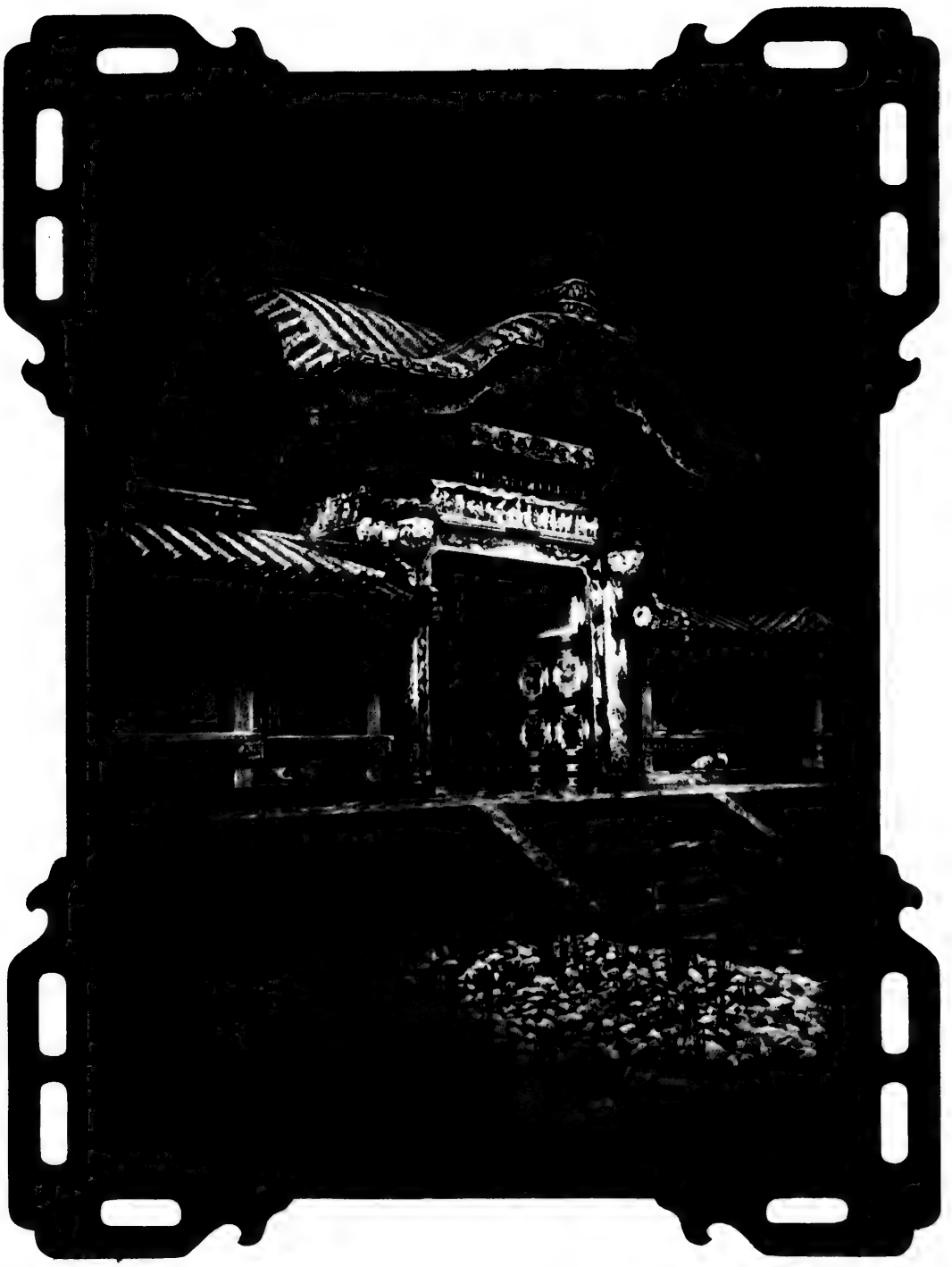
C. A. C. ROOM, LOOKING SOUTH



C. A. C. ROOM, LOOKING NORTH



LOBBY OF THE C. A. C. ROOMS

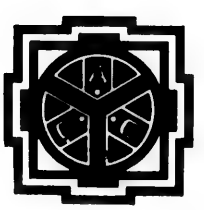


TEMPLE GATE—NIKKO, JAPAN
JOHN DEVEREUX YORK, Architect

Nineteenth Annual Exhibition of The Chicago Architectural Club

MCMVI

March Twenty-Ninth
to April Eighteenth



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Signs of The Times

IN these busy times there are many good "signs of the times," and so much for good in architecture and art in general, that both the architect and laymen should feel encouraged.

Probably one of the most wholesome signs is the increasing interest shown in gardening, both from the standpoint of the designer as well as the house owner. This interest exerts a refining influence that cannot be overestimated.

Architects appreciate the important part good landscape effects add to their work, and now plan their work to fit an already beautiful site, or to make the future beauty of the site fit their design. This is as it should be, and let us hope that the time is not far distant when the landscape work will be considered as a matter of course a part of the architect's work. This should apply to public work as well as to domestic work. The architect who has designed a house on an undesirable site, and has succeeded in planning the landscape features so as to make the house and site harmonize successfully, has enjoyed keen pleasure.

One cannot contemplate the many books on gardening—the many magazines of moderate cost devoted to the home, and the increasing number of fine magazines devoted to architecture and the allied arts—the local improvement associations, as well as the larger and broader civic improve-

ment organizations—the excellent work of arts and crafts societies—the increasing number and enlarging scope of technical and architectural schools, without feeling that they all tend to advance our art and its environments, in the right direction.

The several club-catalogues issued yearly seem to indicate an improvement in the character of the exhibitions. In some of these catalogues, however, considerable indifference is indicated, particularly as regards the merit of the work illustrated. The annual exhibitions are, and should be, an inventory of the year's best work, and the catalogue should reflect only the best of this work. Could it be made a rule to illustrate only such work as contains unquestioned merit, and eliminate the large amount of uninteresting and indifferent work, the catalogues would serve a better purpose and the exhibitions would assume greater importance in the eyes of the profession. A glance at some catalogues and a visit to some exhibitions lead one to suppose that considerations other than real merit have prompted the judges to exhibit or illustrate certain work.

The character of both the exhibitions and the catalogues should be raised to and maintained on a high professional basis, so that the best men in the profession would make serious efforts to prepare special material for exhibition. An exhibit should be divided into two or possibly three sections. One to contain only photographs and illustrations of executed work; the other to contain examples of rendering and illustrations of proposed work, or school and club competitions.

E. C. JENSEN.

Chicago Architectural Club

Active Members

Alschuler, A. S.	1507 Fisher Building	1895
Abbott, Frank B.	650 First National Bank Building	1904
Andrews, Alfred B.	412–115 Dearborn Street	1901
Bagge, Christian W.	521 North California Avenue	1904
Bartholomew, F. L.	720 Tribune Building	1904
Beauley, William J.	1007 Monadnock Block	1891
Behel, Vernon W.	720 Tribune Building	1903
Behr, E. Theodore,	734 Atheneum Building	1899
Beman, S. S.	928 Fine Arts Building	1897
Bennett, Arthur J. T.	1442 Lexington Avenue	1904
Bernhard, Adolph F.	11 East 24th Street, New York	1892
Bicknell, Alfred H.	720 Tribune Building	1903
Blake, Chas. F.	720–184 La Salle Street	1904
Bourke, Robert E.	1401 New York Life Building	1899
Brinkman, William J.	83–163 Randolph Street	1891
Brinsley, Herbert G.	909 Jackson Boulevard	1893
Brush, Chas. E.	23 Borden Block	1904
Brydges, E. Norman	2117 Wilcox Avenue	1905
Burghoffer, Leon	275 South Canal Street	1903
Buhmann, Chas. J.	900 South Ashland Avenue	1904
Burnham, D. H.	1417 Railway Exchange Building	1895
Carr, Charles A.	1020 West Eddy Street	1897
Chatten, M. C.	Europe	1900
Church, Myron H.	1233 Marquette Building	1885
Ciarcoschi, S.	720 Tribune Building	1904
Clarke, Edwin B.	Hotel Victoria, Chicago Heights	1904
Cohen, Isidore	628 Monadnock Block	1903
Coolidge, Chas. A.	1780 Old Colony Building	1894
Dean, Chas. F.	806–184 La Salle Street	1905
Dean, George R.	218 La Salle Street	1894
Denslow, L. E.	70 La Salle Street	1904
Dinkelberg, E. P.	1417 Railway Exchange Building	1904
Dodd, John M.	24 Adams Street	1904

Donderdale, G.	1507	Fisher Building	1906
Downe, Edwin L.	342	Franklin Street	1906
Dunning, N. Max	1516	First National Bank Building	1895
Dunham, Geo. F.	3437	Michigan Avenue	1901
Dwen, R. G.	1401	New York Life Building	1906
Edbrooke, H. W. J.	3965	Drexel Boulevard	1897
Eliel, Roy	4443	Ellis Avenue	1896
Fellows, William K.	1733	Marquette Building	1895
Fischer, John B.	7455	Parnell Avenue	1895
Fogel, R. W.	2373	North Robey Street	1902
Flanders, John J.	402–80	Dearborn Street	1904
Fleury, Albert	3118	Lake Park Avenue	1904
Garden, H. M. G.	901	Teutonic Building	1892
Gaubert, L.	6608	Monroe Avenue	1904
Gerber, Arthur U.		Wilson Avenue Station	1901
		North-Western Elevated R. R. Office	
Graham, E. R.	1417	Railway Exchange Building	1894
Granger, Alfred H.	806–184	La Salle Street	1898
Green, Herbert H.	1615	Ashland Block	1905
Hamel, T. S.	805–305	Dearborn Street	1906
Haagen, Paul T.	105	45th Street	1902
Haganey, Jas. A.	201–2358	Indiana Avenue	1905
Hall, Oliver A.	516	44th Court	1905
Hamilton, J. L.	4720	Madison Avenue	1903
Harper, W. W.		Omaha, Nebraska	1905
Hatzfeld, Clarence	999	West Eddy Street	1895
Hazelton, H. T.	305	Dearborn Street	1888
Helder, C. Will	2515	West Harrison Street	1904
Heun, Arthur	810	Steinway Hall	1889
Hoeppner, E. A.	1305–170	Broadway, New York, N. Y.	1889
Hoffman, Emil J.	701–172	Washington Street	1905
Holmes, N. H.	806	La Salle Street	1904
Holsman, Henry K.	633	Monadnock Block	1897
Hudson, Harry F.	4618	Calumet Avenue	1905
Hunter, David C.	372	Burling Street	1902
Hyland, Paul V.	1030	Park Avenue	1900
Jenkins, Harry D.	19	Woodland Park	1895
Jensen, Elmer C.	1401	New York Life Building	1890
Jensen, Jens.	1030	Augusta Street	1904
Johnson, Jens. A.	1406	North Central Park Avenue	1904

Keiller, David	1001	Home Insurance Building	1904
Kelly, John H.	5609	Wabash Avenue	1899
Knox, Arthur H.	804	Hinman Avenue, Evanston	1905
Kohfeldt, Walter J.	1417	Railway Exchange Building	1905
Lang, Louis A.	2611	North 41st Court	1899
Levings, Mark M.	6430	Yale Avenue	1904
Lilleskau, John	303	Haddon Avenue	1895
Linden, Frank L.	1216	Michigan Avenue	1885
Linke, John G.	1101	Steinway Hall	1905
Liska, Emil	1320	West 16th Street	1904
Llewellyn, Joseph C.	1518	First National Bank Building	1895
Long, F. B.	1618	Monadnock Block	1903
Maher, George W.	821–218	La Salle Street	1885
Mahler, H. H.	204	Dearborn Street	1905
Marsh, Harry L.	806–184	La Salle Street	1903
Martin, E. D.	701–172	Washington Street	1904
Marvin, Chas. R.	1618	Monadnock Block	1904
Millet, Louis J.	169–171	East Adams Street	1895
Miller, W. F.	4580	Oakenwald Avenue	1905
Morse, Burton E.	1245	Marquette Building	1898
Mueller, Paul F. P.	823	Schiller Building	1885
Mundie, Wm. B.	1401	New York Life Building	1885
Nye, H. E.	1208	Winona Avenue	1906
Nagle, Callard P.	368	Carroll Avenue	1904
Naper, Herbert J.	57	Delaware Place	1902
Nelson, Edward O.	167	Winthrop Avenue	1895
Nimmons, George C.	1733	Marquette Building	1900
Ottenheimer, Henry L.	134	Monroe Street	1904
Prins, E. Paul	1303	Grace Street	1906
Parker, Walter H.	5725	Monroe Avenue	1905
Paschen, Jacob	20–70	La Salle Street	1904
Pattison, Edward B.	4411	Emerald Avenue	1900
Peterson, Martin	720	Tribune Building	1905
Perkins, D. H.	720	Tribune Building	1888
Poulsen, Edward J.	53	Shakespeare Avenue	1901
Powers, Horace S.	1200	Steinway Hall	1903
Rapp, George L.	53	East 53rd Street	1900
Rawson, Lorin A.		Hinsdale, Illinois	1897
Reichert, Will	491	Monroe Street	1905

Rondel, Victor E.	3356	Vernon Avenue	1903
Rouleau, Arthur	510	West Polk Street	1895
Ruge, P. H.	440	North State Street	1903
Rusy, Anthony, F.	626	South Avers Avenue	1903
Sandegren, Andrew	926	First National Bank Building	1904
Schmidt, Richard E.	172	Washington Street	1888
Seyfarth, Robert	821–218	La Salle Street	1904
Shankland, R. M.	1106	Rookery Building	1904
Shattuck, Walter F.	900–218	La Salle Street	1902
Shaw, Howard V. D.	613–175	Dearborn Street	1895
Silha, Otto A.	720	Tribune Building	1903
Spencer, Robert C.	1200	Steinway Hall	1894
Spindler, Oscar	209	South Clinton Street	1896
Springer, Charles E.	3819	Prairie Avenue	1904
Stanhope, L. E.	6427	Greenwood Avenue	1904
Tallmadge, Thomas E.	309	Ashland Block	1900
Taylor, V. F.	1882	Evanston Avenue	1903
Tomlinson, Webster H.	809–811	Steinway Hall	1897
Torrance, James R.	205	La Salle Street	1904
Von Holst, Herman	1118	Rookery Building	1896
Von Rosen, Chas.	720	Tribune Building	1906
Wagner, E. J.	1216	Michigan Avenue	1885
Walker, Frank C.	928	Fine Arts Building	1904
Waterman, Harry H.	218	La Salle Street	1904
Watson, Robert Bruce	305	Dearborn Street	1899
Weber, P. J.	702	Fisher Building	1892
White, Melville P.		37th Street and Stewart Avenue	1899
Willatzen, A. C. P.	620	Forest Avenue	1904
Williamson, Robert B.	720	Tribune Building	1885
Williamson, Wm. G.	1124–153	La Salle Street	1885
Wilmanns, August C.	1817	Arlington Place	1895
Wilson, Horatio R.	218	La Salle Street	1904
Wilson, Joseph W.	44	Seeley Avenue	1905
Winslow, Benj. E.	1618	Monadnock Block	1903
Wirt, Frederick B.	1438	Wilson Avenue	1903
Wittekind, Henry	611	Cable Building	1897
Woltersdorf, A.	70	La Salle Street	1894
Woodyatt, Ernest	1615	Ashland Block	1904
York, John D.	524	North Clark Street	1904
Zimmermann, A. G.	205	La Salle Street	1894

Allied Members

Bjork, A. E.	3297	Sawyer Avenue	1905
Brand, Gustave A.	514	Steinway Hall	1905
Holslag, Edward J.	85	Washington Street	1905
Maldaner, Arthur	912	Rector Building	1905
Wyman, A. D.	17	East Van Buren Street	1905

Associate Members

Alling, Van Wagenen,	1014	Monadnock Block	1900
Appel, Henry L.	3344	Wabash Avenue	1901
Beckerleg, E. L.	1119	West Adams Street	1904
Beidler, A. W.	439	Rookery Building	1905
Bonner, Chas.		Chamber of Commerce Building	1904
Capron, E. F.	41	Dearborn Street	1905
Chaddock, De Clifford	1227	Benson Avenue	1902
Clarke, Chas. B.	154	Lake Street	1906
Clifford, D. F.	1330	George Street	1904
Coffman, Geo. W.	263	La Salle Street	1899
Combs, Roger M.	1202	Chamber of Commerce Building	1895
Crowe, J. G.	602	Chamber of Commerce Building	1906
Eiker, Chas. F.	1515	Marquette Building	1904
Ellis, H. W.	154	Lake Street	1906
Ewen, John M.	1637	Judson Avenue	1892
Falkenau, Victor	108	La Salle Street	1904
Fanning, Chas. G.	73	Hawthorne Street	1906
Freeman, Ernest	112	Dearborn Street	1904
Gates, Ellis D.	602	Chamber of Commerce Building	1903
Gates, William D.	602	Chamber of Commerce Building	1895
Grace, William	1408	Wabash Avenue	1904
Gray, George C.	1202	Chamber of Commerce Building	1901
Greeley, M. L.	822–112	Clark Street	1902
Haigh, Arthur H.	904	Marquette Building	1905
Hart, W. B.	370	East 26th Street,	1903

Kehm, August	19	North State Street	1906
Kimbell, E. C.	301	Chamber of Commerce Building	1904
Kimbell, M. M.	301	Chamber of Commerce Building	1904
Kimbell, S. S.	304	Chamber of Commerce Building	1904
Knisley, Harry C.	273	South Canal Street	1895
Lanquist, Andrew	393	North Clark Street	1904
Lau, Willy H.	503	Pullman Building	1902
Lauer, Martin W.	603	Chamber of Commerce Building	1904
Marshall, Sylvester	1107	Chamber of Commerce Building	1903
Matz, Hermann L.	304	Chamber of Commerce Building	1895
Moulding, Jos. W.	1202	Chamber of Commerce Building	1903
Noelle, Joseph B.	1832	Wabash Avenue	1901
O'Connell, Thos. F.	19	Chamber of Commerce Building	1904
Pierce, E. F.	100	Washington Street	1898
Prosser, H. B.	602	Chamber of Commerce Building	1895
Ramsey, William R.	6605	Harvard Avenue	1904
Robinson, F. B. L.	419	Chamber of Commerce Building	1904
Rodatz, Jacob	449	Rookery Building	1904
Schmidt, R. O.	643	South Jefferson Street	1899
Snyder, J. W.	316–145	La Salle Street	1904
Sollitt, Ralph T.	1100	Hartford Building	1890
Struble, Henry	293	East 40th Street	1904
Van Dort, G. Broes	218	La Salle Street	1897
Van Inwagen, James, Jr.	1922	Kenmore Avenue	1901
Wolfarth, Wm.	215	South Clinton Street	1904
Wood, John R.	1415	Railway Exchange Building	1904
Wyles, Tom. R.	1122	Monadnock Block	1899

Non-Resident Members

Adelsberger, Roland	811	Michigan Avenue, South Bend, Indiana	1896
Andrews, A. G.	1632	Frick Building, Pittsburg, Pennsylvania	1902
Browning, Alex	680	Seneca Street, Buffalo, New York	1903
Davis, Frank L.	1707	Flat Iron Building, New York, N. Y.	1889
Downey, A. H.		Little Rock, Arkansas	1903

Gruenfeld, Casper	1608	South Main Street, Los Angeles, Cal.	1899
Hammond, C. H.		Europe	1904
Herbeck, J. R.	123	Theodore Street, Detroit, Michigan	1901
Heinz, G. P.	522	Colorado Building, Denver, Colorado	1899
Hemmings, E. Chas.	424	Fifth Avenue, New York, N. Y.	1897
Kable, C. H.	665	Worcester Block, Portland, Oregon	1904
Long, Birch B.	7	East 42nd Street, New York, N. Y.	1895
Mattison, V. A.		La Salle, Illinois	1895
Phillips, John H.	7	East 42nd Street, New York, N. Y.	1899
Polk, Willis	124	Sansome Street, San Francisco, California	1902
Potts, Oliver J.	1317	Market Street, Philadelphia, Pennsylvania	1903
Purcell, Wm. Gray	706	Ninth Avenue, Seattle, Washington	1903
Scofield, Hubert C.		U. S. Post Office Bldg., Laramie, Wyo.	1899
Weirick, Ralph W.	424	Fifth Avenue, New York, N. Y.	1901
Wells, Wm. A.		Oklahoma City, Oklahoma	1898
Zimmerman, Hugo H.		Europe	1896

Honorary Members

Allen, John K.	64	North Jefferson Street	*
Blake, Theodore L.	28	41st Street, New York, N. Y.	1885
Clark, Robert	2505	Kenmore Avenue	*
Gay, Henry Lord	418–52	Dearborn Street	1886
Hunt, Frederick S.			1888
Jenney, W. L. B.	1401	New York Life Building	1885
Lawrie, Harry		Caxton Building, Omaha, Nebraska	1885
McLean, Robert C.		Minneapolis, Minnesota	1885
Muller, Louis, Jr.	602–356	Dearborn Street	*
Phimister, D. G.	539	Flourney Street	*
Sullivan, Louis H.		Auditorium Tower	1885
Taft, Lorado		Fine Arts Building	*
Wagner, Fritz	1415	Railway Exchange Building	1886

* Date Unknown.

EXHIBITORS

ALSCHULER, ALFRED S.—1507 Fisher Building.

1 A city residence.
2 Living room of a country residence.

AMERICAN TERRA COTTA & CERAMIC CO.—602 Chamber of Commerce Building.

3 Exhibit of decorative terra cotta panels in colors.
4 Decorative wall tiles in colors.
5 Terra cotta statue for residence of Mrs. Dana, Springfield, Illinois.

ARMSTRONG, WILLIAM T. L.—239 West 123rd Street, New York.

6 Along the Tiber, Rome, Italy.

BEHR, E. THEODORE—26 Van Buren Street.

7 Grill room decoration.

BOARD OF EDUCATION—Chicago, Illinois.

8 (Wm. B. Mundie) English high and manual-training school building.
9 (Wm. B. Mundie) South division high-school building.
10 (Wm. B. Mundie) McKinley high-school building. Front elevation.
11 (D. H. Perkins) Sketch for Rosehill grammar-school building.
12 (D. H. Perkins) Proposed sketch for the Moos grammar-school building.
13 (D. H. Perkins) Sketch of the Graeme Stewart grammar-school building.
14 (D. H. Perkins) Sketch of the Lyman Trumbull manual-training school building.
15 (D. H. Perkins) Proposed sketch for a 24-room grammar-school building.
16 (D. H. Perkins) Sketch for Washington grammar-school building.
17 (R. B. Williamson) Sketch of Englewood high-school building.
18 (R. B. Williamson) Graham grammar-school building.

BOHNARD, WILLIAM A.—226 Oliver Street, Cleveland, Ohio.

19 Stable and garage for Mr. A. S. Ingalls, Glenville, Ohio.
20 Summer cottage of Mrs. Daniel Marshall at Noble Beach, Ohio.
21 Residence of Mr. Chas. Ricks, Glenville, Ohio.

BRUST & PHILIPP—201 Camp Building, Milwaukee, Wisconsin.

22 House for Dr. Hatch. View from the Rock river.
23 Entrance.
24 Front.
25 Stair hall.

BROWN, FRANK CHOUTEAU—9 Park Street, Boston, Mass.

26 Back bay house, Boston.
27 A stage setting for "She Stoops to Conquer." Interior of "The Three Jolly Pigeons."
28 House at Wollaston for John Buchanan. Street front.
29 Garden front.
30 Hallway.

BUCK, LAWRENCE—909 Steinway Hall.

31 to 49 Sketches for Residences.

BUDD, K. C.—Bible House, New York.

50 Country house.

CAPARN, H. A.—156 5th Avenue, New York.

51 Small garden at Schuylerville, New York.

CHICAGO ORNAMENTAL IRON CO.—37th Street and Stewart Ave.

52 Bronze panel in elevator enclosurers, First National Bank building.

CHICAGO SCHOOL OF ARCHITECTURE—Art Institute.

53 (E. F. Gillette) A country church—Elevation and perspective.
54 Plans and sections.
55 An 8-room schoolhouse.
(J. Carroll Johnson) Prize drawing in a $25 prize competition.
56 A dining-room lamp.
Prize drawing in $250 home traveling scholarship competition—A country estate.
57 Perspective.
58 General plan.
59 Plan of house and studio.
60 Elevations and sections.
61 Detail.
62 (Samuel Greenbaum) Doric rendering. (First year work.)
63 (Arthur Buckett) Doric rendering. (First year work.)
64 (Robert Ostergren) An automobile garage.

COLUMBIA UNIVERSITY—School of Architecture.

65 (A. S. MacDonald, A. L. Loveless, J. F. Steffens) Ceiling and end of an important room. (Fourth year sketch.)
66 (E. J. Stork, J. H. Klenke, J. W. Stinson, M. Mayer) Studies in style. Designs for a Romanesque doorway.
67 (Theodore M. Jones) A public school. Plans and elevations. (Fourth year design.)
68 (Lucian E. Smith) Decoration of a public square. (18-hour sketch.) McKim fellowship competition.

McKim fellowship competition. A central library on an irregular lot.
69 Elevation.
70 Plan.

COLLEGE OF ARCHITECTURE—Cornell University.
71 (Jules André Smith) A horticultural museum. Elevation.
72 Plans.
73 (Ralph Elliott Abell) A monastery plan.
74 (Charles Sherman Cobb) A state dining room. Sections.
75 Residence for an Ambassador. Elevation.
76 Plan.
77 (Robert North) Residence for an Ambassador. Elevation.
78 Plan.
79 Concert hall in park. Elevation.
80 Plan.
81 Gargoyle club fireplace. Elevation.

CRET, PAUL P.—3904 Locust Street, Philadelphia, Penn.
82 Museum of Art and Archaeology. Improvements for the city of Lyons. Survey and perspective sketches
83 Plan and elevation.
84 A railway.

DREXEL INSTITUTE—School of Architecture, Philadelphia.
85 (Andrew H. MacIntire) A facade for San Michele.
86 (Thomas B. Herman) A town church. Elevations.
87 Plan.

D'ASCENZO STUDIOS, THE—1608 Ludlow Street, Philadelphia, Penn.
88 Design for window in Philadelphia Northeast manual-training school.
89 Cartoon for music-room window.
90 Decorative panel. "In the garden."
91 Study of nude for the figure of "Wisdom" for the Camden County Court House, Camden, New Jersey.
92 Painted cartoon for bath-room window. "The mermaid."
93 Cartoon for "Madonna" for the Church of the Incarnation, Philadelphia.

ELLIOTT, HUGER—3903 Sansom Street, Philadelphia, Pa.
94 Salamanca, Spain.
95 In the Temple.

EPPINGHOUSEN, CHARLES F.—326 South Willow Avenue, Austin, Illinois.
96 Pen-and-ink sketch.

EYRE, WILSON—New York.
97 House for Mr. Harleston Deacon, Tuxedo, New York.
98 House for Mr. J. G. Butler, Youngstown, Ohio.

FECHHEIMER, A. LINCOLN—1615 Ashland Block.

99 Decoration of end wall of an art-room in a public library.
100 Ecole des Beaux Arts. Diplome. An American Bank.
101 Diplome Thesis. An American Bank. Front Elevation.
102 First-class project. Decoration of a Court of Common Pleas.
103 Second-class archaeology. Assyrian lion, Louvre Museum.

FOGEL, R. W.—Railway Exchange.

104 Old dutch windmill near Kolze, Illinois.

FROST & GRANGER—184 La Salle Street.

105 Perspective of Lake Forest College.
106 A group of houses at Rockford, Illinois.
107 Proposed scheme for development of Lake Forest College.
108 Proposed residence for Mr. W. A. Mearns, Washington, D. C.
109 Sketch for proposed house in Lake Forest.
110 Group of railroad stations.
111 Study of corner tower.

GARDEN, HUGH M. G.—172 Washington Street.

112 A block of stores in a country town.

GATES POTTERIES—602 Chamber of Commerce Building.

113 Exhibit of Teco Pottery. "Gates" Frogs.
114 Exhibit of Teco Pottery.

GREEN, HERBERT H.—3502 Lake Avenue. Successful competitive design, sixth annual traveling scholarship.

Competition No. 1. An Episcopal Church.

115 Perspective.
116 Front elevation.
117 Side elevation.
118 Section.
119 Plan.

Competition No. 2. A yacht club-house for Grant Park.

120 Water elevation.
121 Park elevation.
122 Plan and section.

Competition No. 3. A recreation pier for a public park.

123 Perspective.
124 Section.
125 Plan.

HAAGEN, PAUL T.—105 45th Street.

Sixth annual traveling scholarship. Competition No. 1. Episcopal church.

126 Perspective.
127 Side elevation.
128 Front elevation.
129 Section.
130 Plan.

Competition No. 2. A yacht club-house for Grant Park.

131 Water elevation.
132 Park elevation.
133 Section.
134 Plan.

HARVEY, ELI—80 Washington Square, East—New York.

135 Photo lion house, New York Zoological Park.

HAWES & DODD—24 Adams Street.

136 German Faience. Mantel facing.
137 Tile mantel facings.
138 Mosaic mantel facings.

HOWE, LOIS L.—717 Tremont Building, Boston, Mass.

139 Sketches for farmhouses.
140 House of Mrs. A. A. Burrage, Brookline, Mass.
141 Sketch for living room at Concord, Mass.
142 Remodeled exterior. Cambridge, Mass.

HULLA, John—84 La Salle Street.

143 Sketch for a house for H. F. Wetter, Rogers Park.
144 A group of Kenilworth houses.

UNIVERSITY OF ILLINOIS—Urbana, Illinois.

145 (Geo. Ausumb) Interior decoration, a dining room and living room.
146 (Geo. Ausumb, H. F. Robinson) Façade of art museum.
147 (John W. Case) Library. Venice.
148 (Alice Clarke) Thesis elevation. Residence for a suburban estate.
149 Thesis plan. Residence for a suburban estate.
150 (S. J. Fountain) Thesis elevation.
151 Thesis plan.
152 (J. E. Henry. M. W. Schober) Façade of art museum.
153 (Fred Schott, Jr.) Thesis elevation. A temple for Zion City.
154 Thesis plan. A temple for Zion City.
155 Thesis section. A temple for Zion City.

JONES, HARRY W.—Lumber Exchange, Minneapolis, Minn.

156 Residence for F. W. Clifford.
157 Sketch of residence, Minneapolis.

KABLE, C. H.—665 Worcester Block, Portland, Oregon.

Sixth annual traveling scholarship. Competition No. 1. Episcopal church.

158 Perspective.
159 Front elevation and section.
160 Side Elevation.
161 Plan.

KEES & COLBURN—603 Kasota Building, Minneapolis, Minn.

162 Chamber of Commerce Building, Minneapolis.
163 Advance Thresher Warehouse, Minneapolis.
164 Tribune Building, Minneapolis.

KNOX, ARTHUR H.—804 Hinman Avenue, Evanston, Illinois.

Sixth annual traveling scholarship. Competition No. 1. Episcopal church.

165 Perspective.
166 Front elevation.
167 Side elevation.
168 Section looking toward altar.
169 Ground plan.

Competition No. 2. A yacht club-house for Grant Park.

170 Elevation from the park.
171 Elevation from the lake.
172 Section.
173 Ground floor plan.
174 Second floor plan.
175 Third floor plan.

Competition No. 3. A recreation pier.

176 Perspective.
177 Side elevation.
178 Longitudinal section.
179 Plan.
180 Design for fireplace in Faience. "Mention" Brickbuilder Competition "B."

LADIES HOME JOURNAL, THE—425 Arch Street, Philadelphia, Pa.

181 A rough-cast house for a corner lot.
182 Interior.
183 Plans.
184 A stucco country house.
185 Interior.
186 Plans.
187 A country house on a small place. Perspective.
188 Interiors.
189 Plans.
190 A small suburban house. Perspective.
191 Interiors.
192 Plans.
193–194 A Gambrel-roof house. Perspectives.
195–196 Plans.
197–198 A country house and a garden. Perspectives.
199 Plans.

LATENSER, JOHN—630 Bee Building, Omaha, Neb.

200 First wing of the new Omaha high school.

LAUBER, JOSEPH—51 West 10th Street, New York, N. Y.

201 Color sketch for window in church. "Hope."
202 Sketch for window in St. Andrew's, New York. "St. Agnes."
203 Sketch for window in residence, Montclair, N. J.

LEVINGS, MARK M.—175 Dearborn Street.

204 Chapel—Inns of Court, London.
205 King's School, Canterbury.
206 Waterloo bridge, London.

LIBRARY BUREAU—156 Wabash Avenue.

207 Mahogany low roll-top desk.
208 Mahogany desk chair.
209 Mahogany Unit book-case.

LITTLE & BROWN—70 Kilby Street, Boston, Mass.

210 Residence of Capt. Larz Anderson, Washington, D. C. Entrance hall.
211 Elevation. Garden front.
212 Great hall.
213 Elevation from Massachusetts Avenue.
214 Down Town Club, New York City. Dining-room.
215 Vestibule of house, 332 Beacon Street, Boston.

LORD & HEWLETT—16 East 23rd Street, New York, N. Y.

216 Proposed new wing of the Westchester County Court House, White Plains, N. Y.
217 St. Jude's Church, Blythebourne, Brooklyn, N. Y. Exterior.
218 Interior.

MACAULEY, ELLEN—Jamestown, R. I.

219 The Three Fates.

MACHADO, ERNEST M. A.—9 Cornhill, Boston, Mass.

220 Ottawa Golf and Country Club, Ottawa, Canada.
221-222 House of James H. Proctor, Hamilton, Mass.
223 Stable of James H. Proctor.

MAHER, GEORGE W.—218 La Salle Street.

224 Residence of Mr. C. R. Erwin at Oak Park, Ill.
225 Residence of Mr. Francis Lackner at Kenilworth, Ill.
226 Residence of Mr. E. B. Blinn at Pasadena, Cal.

MASSACHUSETTS INSTITUTE TECHNOLOGY—Boston, Mass.

227 (F. L. W. Richardson) Design for a City Hall.
228 (A. J. Scholtes) A cathedral.
229 (L. Luquer) A cathedral.
230 (M. H. Goldstein) A cathedral.
231 (E. C. Lebenbaum) Detail of a club house.

MATTESON, VICTOR ANDRE—La Salle, Illinois.

232 Detail of country house. Estate at Deer Park, Ill.
233 Stable of estate at Deer Park, Ill.
234 La Salle Public Library, La Salle, Ill.
235 Boat House, Deer Park, Ill.

MORRIS, BENJAMIN W., JR.—5 West 31st Street, New York, N. Y.

236 Competitive design for McCosh Hall, Princeton, N. J. East elevation.
237 South elevation.

NIMMONS & FELLOWS—1733 Marquette Building.

238-239-240 Photos of buildings for S. R. & Co., Chicago.
241 Terra cotta ornament around doors Administration building.
242 Ornamental iron and bronze in Administration building.
243 Plaster ornament in vestibule Administration building.
244 Faience frieze Administration building.

OTTENHEIMER, H. L.—Fort Dearborn Building.

245 Home for Jewish Friendless, Chicago.
246 Extension to Haymarket Square, Chicago.
247 Apartment building, Chicago.

OTIS, W. A.—175 Dearborn Street.

248 Study for group of Church buildings.

PACKARD, FRANK L.—Columbus, Ohio.

249 Dutch room in the Ohio Club, Columbus.
250 Tap room.
251 Water-color sketch of lounging room.
252 Water-color perspective of residence of S. Casparis, Columbus.
253 Living-room in residence of J. H. Roys, Columbus.
254 Lounging-room in the Columbus Country Club, Columbus.
255 Superintendent's residence at Massillon State Hospital, Massillon.
256 Exterior.—Charles H. Lindenberg's residence, Columbus.

PARKER, WALTER—5725 Monroe Avenue.

Second place sixth annual traveling scholarship competition.
Competition No. 1. Episcopal Church.
257 Perspective.
258 Front elevation.
259 Side elevation.
260 Section.
261 Plan.
Competition No. 2. A yacht club-house for Grant Park.
262 Water elevation.
263 Park elevation.
264 Section.
265 Plan.

Competition No. 3. Recreation pier.
266 Perspective.
267 Elevation.
268 Section.
269 Botanical museum.

PARIS, WM. FRANCKLYN—26 West 35th Street, New York, N. Y.
270 Library table.

PATTON & MILLER—140 Dearborn Street.
271 Girls' Dormitory, Heidelberg University, Tiffin, Ohio.
272 Library building, Indiana University, Bloomington, Ind.

UNIVERSITY OF PENNSYLVANIA—School of Architecture.
273 (J. S. Warner) A memorial chapel for a university. Front elevation.
274 Side elevation.
275 Section.
276 Plan.
277 The central part of a library. Front.

PHILLIPS, CHARLES A.—1615 Ashland Block.
278 Sepia sketch of St. Germain des Pres, Paris.
279 Sketches.

PHILLIPS, ROGERS & WOODYATT—1615 Ashland Block.
280 Photographs of a residence near Pittsburg, Pa.

POSTLE & MAHLER—1732 Marquette Building.
281 Broadway elevation of Miami County Court House, Peru, Ind.

PURCELL, WM. GRAY—319 North Kenilworth Avenue, Oak Park, Illinois.
282 A college dormitory.
283 A metropolitan riding club.
284 Bank and office building for a small western city.

PUTNAM & COX—6 Hancock Avenue, Boston, Mass.
285 A manufacturing plant, Providence, R. I.

RAND & SKINNER, PUTNAM & COX—6 Hancock Avenue, Boston, Mass.
286 Assembly hall, Smith college, Northamton, Mass. Perspective.
287 Floor plan.

ROGERS & MANSON, "The Brickbuilder" Competition for an Office Building—Boston, Mass.
(Raymond M. Hood—Paris, France) First prize design.
288 Elevation.
289 Scale details and plans.

(William C. Hazlett, New York, N. Y.) Second prize design.
290 Elevation.
291 Scale details and plans.
(Claude F. Brangdon, Rochester, N. Y.) Third prize design.
292 Elevation.
293 Scale details and plans.

ROGERS, JAS. GAMBLE AND CHARLES A. PHILLIPS—1615 Ashland Block.
294 The Evanston Free Public Library. Front elevation.

ROTH, FRED'K G. R.—27 Cottage Place, White Plains, N. Y.
295 "Polar Bear" for Ceramics.

SANDEGREN, ANDREW—First National Bank Building.
296 Washington Park Hospital.
297 The "Alvah Terrace" apartment building, Drexel Boul., Chicago.

SCHMIDT, RICHARD E. AND H. M. G. GARDEN.—172 Washington Street.
298 The Michael Reese Hospital, Chicago.
299 Main entrance to Hospital.
300 Study for residence at Lake Geneva.
301 Study for a high mercantile building.
302 Stock exposition buildings, Illinois State Fair Grounds, Springfield, Illinois.

SCHUCHARDT, WM. H.—716 Goldsmith Building, Milwaukee, Wis.
303 Palais de Fontainbleau.
304 Carrera de Darro. Granada, Spain.
305 Chateau d'Amboise.

SCOTT & CO., JOHN—518 Moffat Building, Detroit, Michigan.
306 Residence for Frank G. Allen, Moline, Illinois.

SHEPLEY, RUTAN & COOLIDGE—1780 Old Colony Building.
307 Memorial library group for the University of Chicago.
308 The Bartlett gymnasium, University of Chicago.
309 The Law School, University of Chicago. Exterior.
310 Interiors.
311 Assembly hall, commons club-house and tower group, University of Chicago. Exterior.
312 Group of interior and exterior detail of the assembly hall.
313 Borland Office Building, Chicago.
314 Ryerson Public Library, Grand Rapids, Mich.

SHAW, HOWARD VAN DOREN—175 Dearborn Street.
315 Mentor building. Monroe and State Streets, Chicago.

SHURTLEFF, ARTHUR A.—22 Congress Street, Boston, Mass.

316 Sketch of a small garden in Brookline, Mass.

SIMPSON, HORACE G.—6 Hancock Avenue, Boston, Mass.

317 Proposed theater, offices and restaurant.
318 A subway entrance.

SKINNER, THEODORE H.—6 Hancock Avenue, Boston, Mass.

319 Studies of buildings and sites for the Massachusetts Institute of Technology, Boston, Mass.

STANHOPE, L. E.—184 La Salle Street.

320 Residence of Hamilton Brown, Geneva, Illinois.
321 Apartment building. Photos of exterior and interior.

STOREY FURNITURE CO.—293 Wabash Avenue.

322 Exhibition of "mission" furniture.

TALLMADGE & WATSON—309 Ashland Block.

323 House of V. S. Watson, Oak Park, Illinois.
324 Small house for Quinlan & Tyson, Evanston, Illinois.
325 Elevation of Mount Vernon Seminary, Washington, D. C.
326 An apartment house.

TURNER, C. Y.—130 Carnegie Hall, New York, N. Y.

327 Original study. Mural painting, "The burning of the Peggy Stewart at Annapolis, Md., October, 1774." Baltimore Court House, Baltimore, Md.
328 Drawing for mural painting, "The burning of the Peggy Stewart."
329 Study in color, "The burning of the Peggy Stewart."
330 Original color-sketch for mural painting for the Manhattan hotel, New York.
331 Original sketch for mural painting, "Barter with Indians for Land in Southern Maryland, 1634." Baltimore Court House.
332 Study in color, "for Barter with Indians."
333 The progress of man.

NORTHWESTERN TERRA COTTA CO., THE—1000 Clybourn Avenue.

334 A Terra Cotta exhibit.

VON HOLST, H.—643 Rookery Building.

335 Grace memorial chapel, Chicago. Exterior.
336 Interior.

WEARY, ALLEN M.—1417 Railway Exchange.

337 Sketch.
338 Sketch.
339 Sketch.
340 Sketch.

WELLS, NEWTON A.—University of Illinois.

341 Series of preliminary sketches from Homer's Iliad. Decorations for a library.

WILLET STAINED GLASS CO., THE—723 Liberty Ave., Pittsburg, Pa.

342 The marriage of Isaac and Rebecca. Hebrew Temple, St. Paul, Minn.
343 Prophecies fulfilled. Study of a window in the Cathedral, Amiens.
344 St. Francis d'Assisi. New St. Paul's Cathedral, Pittsburg, Pa.
345 Baptism of Jesus. New St. Paul's Cathedral, Pittsburg, Pa.

WILSON, JOSEPH W.—44 Seeley Avenue.

Third place sixth annual traveling scholarship competition.
Competition No. 1. Episcopal Church.
346 Perspective.
347 Front elevation and section.
348 Side elevation.
349 Plan.
Competition No. 2. A Yacht Club-House for Grant Park.
350 East elevation.
351 West elevation.
352 First floor plan.
353 Second floor plan and section.
Competition No. 3. Recreation pier.
354 Perspectve.
355 Elevation and section.
356 Plan.
357 Sketch.

WING & MAHURIN—Fort Wayne, Indiana.

358 Residence, E. B. Ball, Muncie, Ind.

WINSLOW, BENJAMIN E.—5411 Ridgewood Court.

359 A study in light and shadows.

YORK, JOHN DEVEREUX—Atelier, 522 North Clark Street.

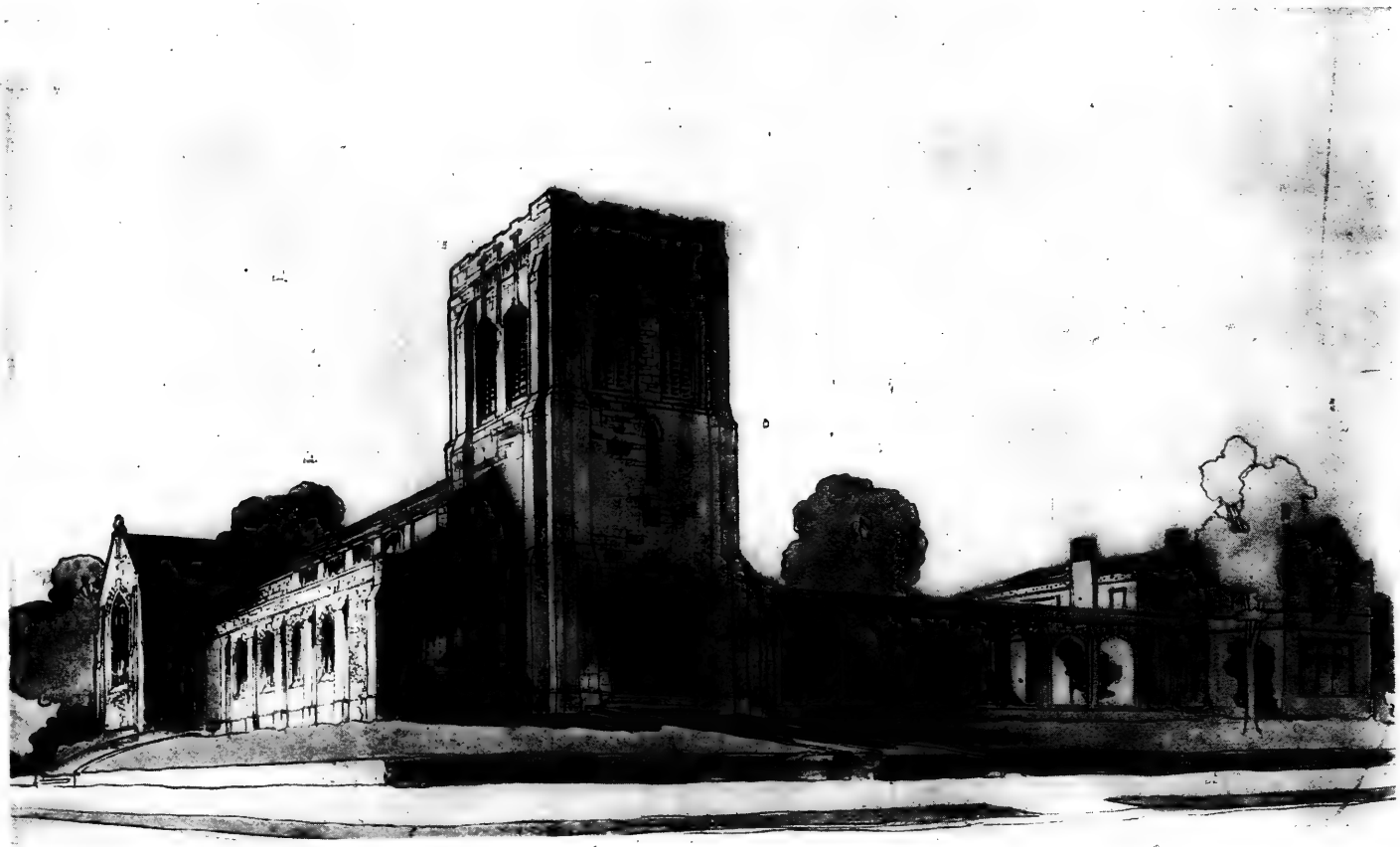
360 Gate of Nikko, Nikko, Japan.

LAU, WILLY H.—Pullman Building.

361 Exhibit of bronze electroliers in L'Art Noveau.

HAMMOND, CHAS. HERRICK—4627 Greenwood Avenue.

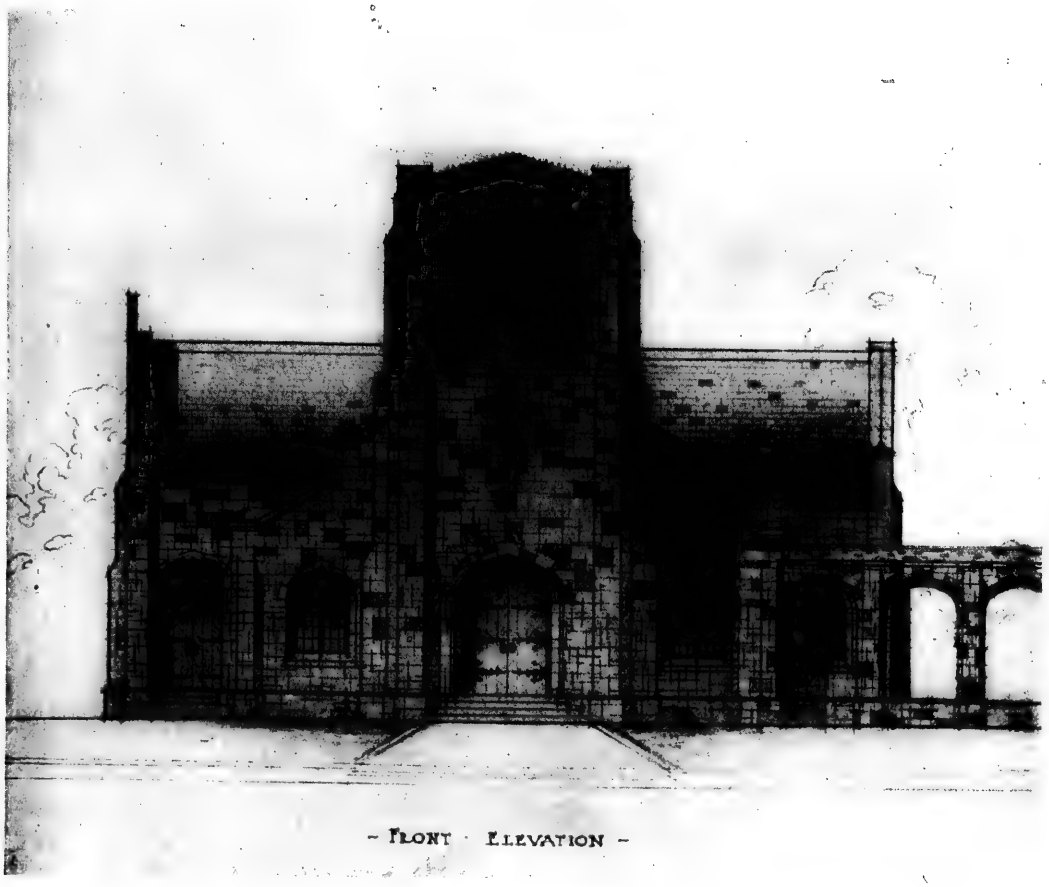
Fifth holder Chicago Architectural Club scholarship.
362 to 378 European sketches.



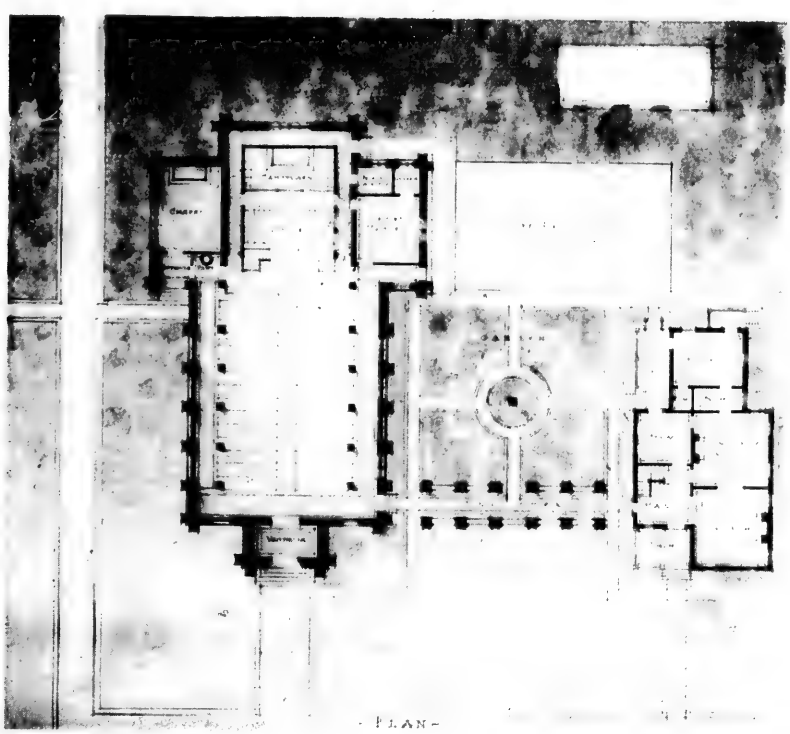
PERSPECTIVE

Successful Competitive Design for the Sixth Annual Traveling Scholarship of the Chicago Architectural Club. By HERBERT H. GREEN

Subject: An Episcopal Church



FRONT ELEVATION

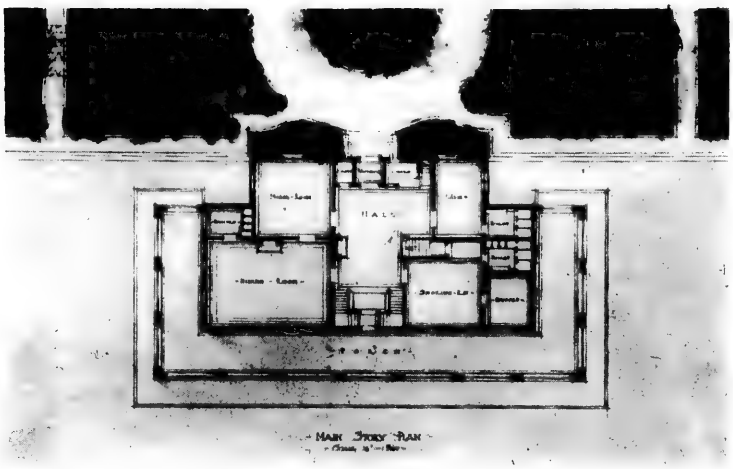


PLAN

Successful Competitive Design for the Sixth Annual Traveling Scholarship of the Chicago Architectural Club
By HERBERT H. GREEN. *Subject:* An Episcopal Church



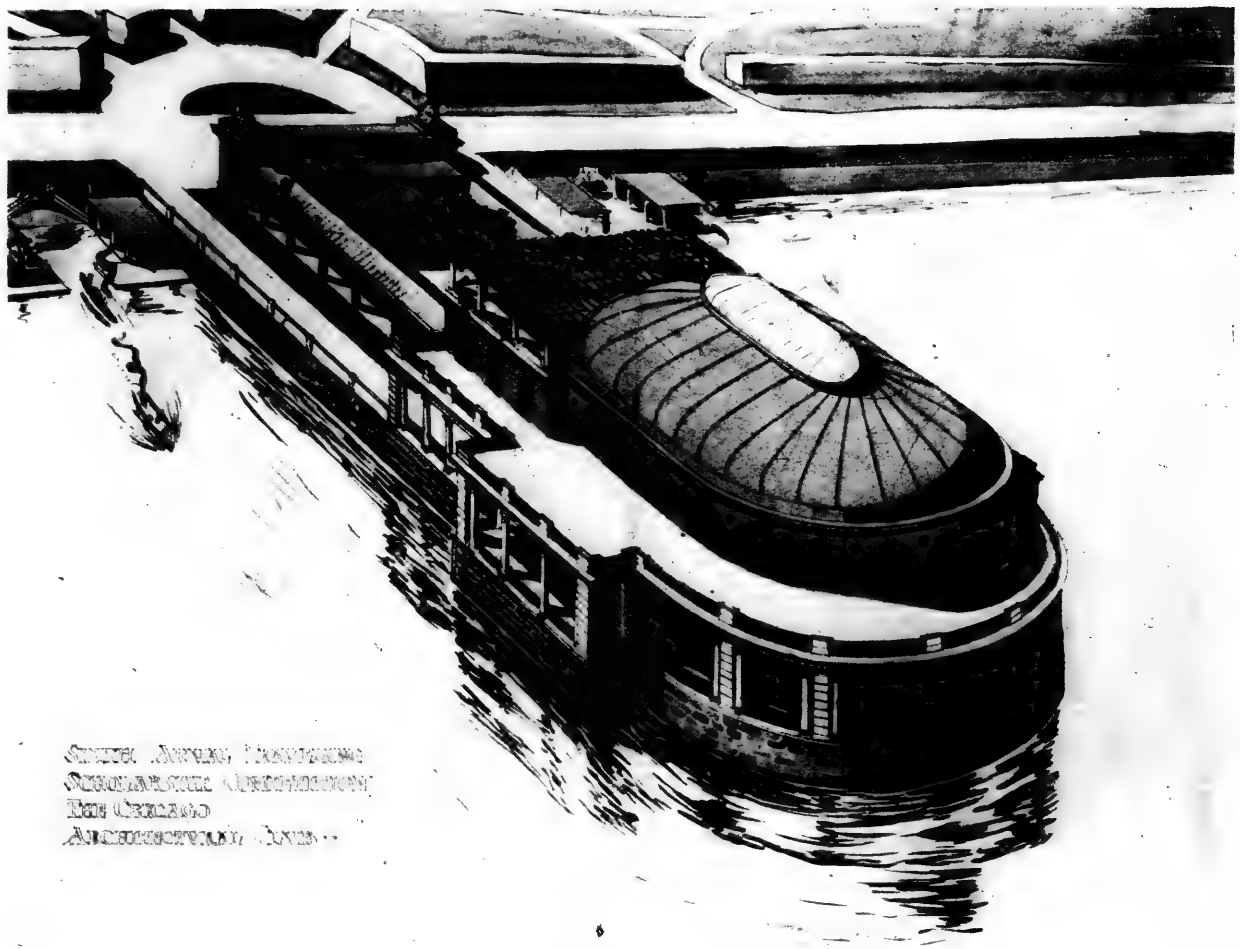
PARK ELEVATION



PLAN

Successful Competitive Design for the Sixth Annual Traveling Scholarship of the Chicago Architectural Club. By HERBERT H. GREEN

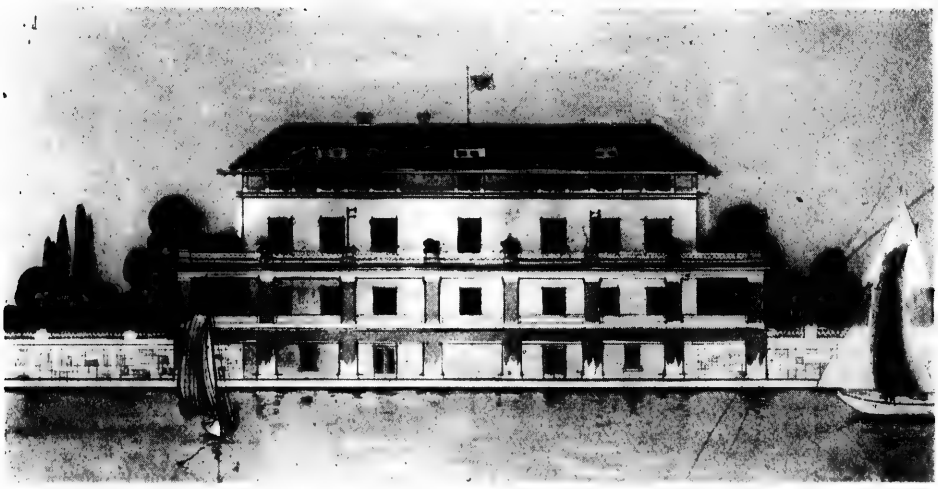
Subject: A Yacht Club House for Grant Park



PERSPECTIVE

Successful Competitive Design for the Sixth Annual Traveling Scholarship of the Chicago Architectural Club. By HERBERT H. GREEN

Subject: A Recreation Pier for a Public Park



WATER ELEVATION

Successful Competitive Design for the Sixth Annual Traveling Scholarship of the Chicago Architectural Club. By HERBERT H. GREEN

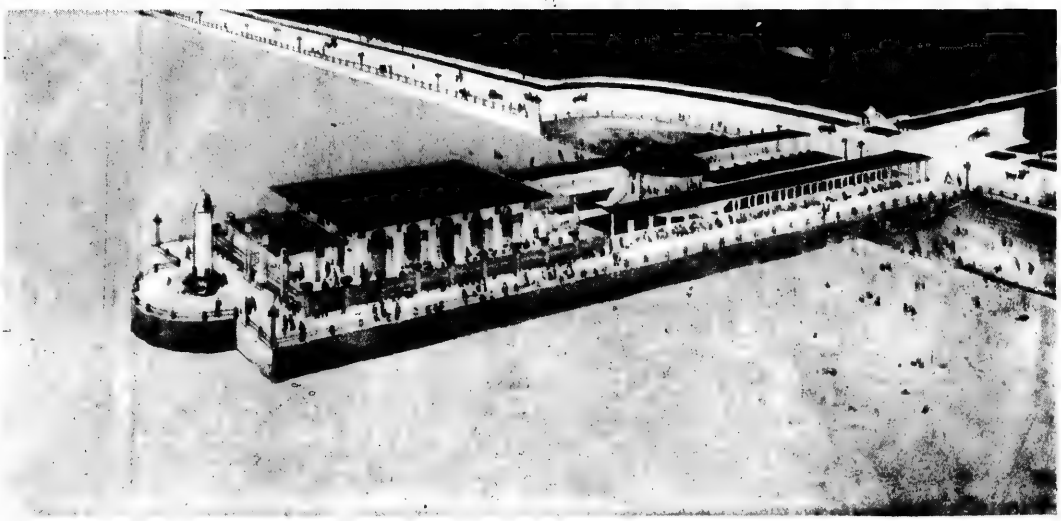
Subject: A Yacht Club House for Grant Park



PERSPECTIVE

Second Place. Successful Competitive Design for the Sixth Annual Traveling Scholarship of the Chicago Architectural Club. By WALTER PARKER

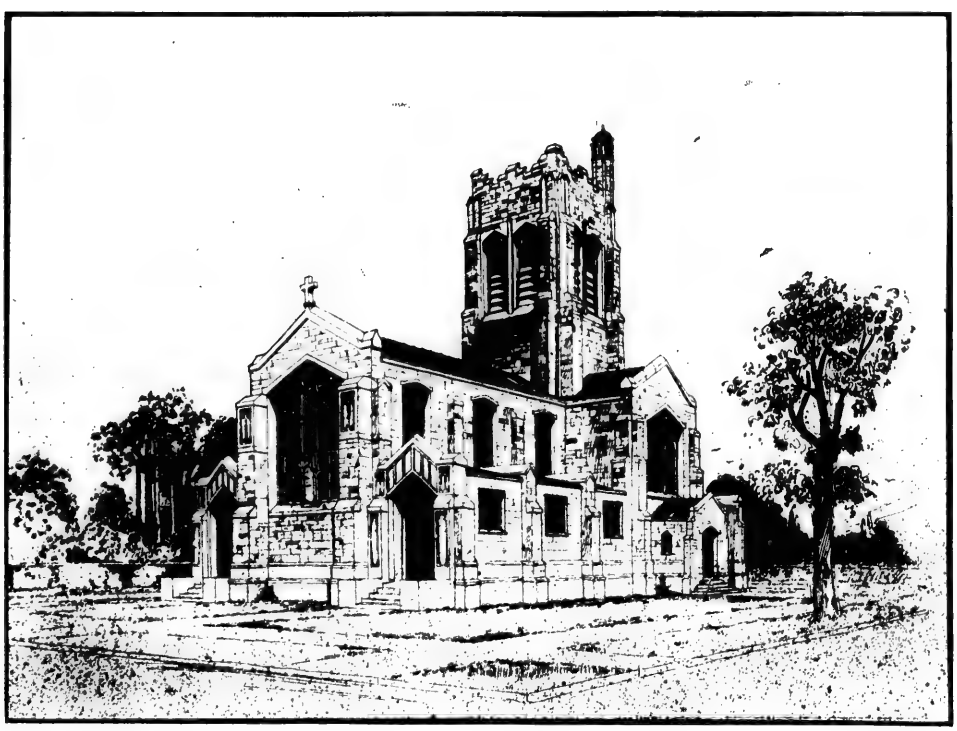
Subject: An Episcopal Church



PERSPECTIVE

Second Place. Successful Competitive Design for the Sixth Annual Scholarship of the Chicago Architectural Club. By WALTER PARKER

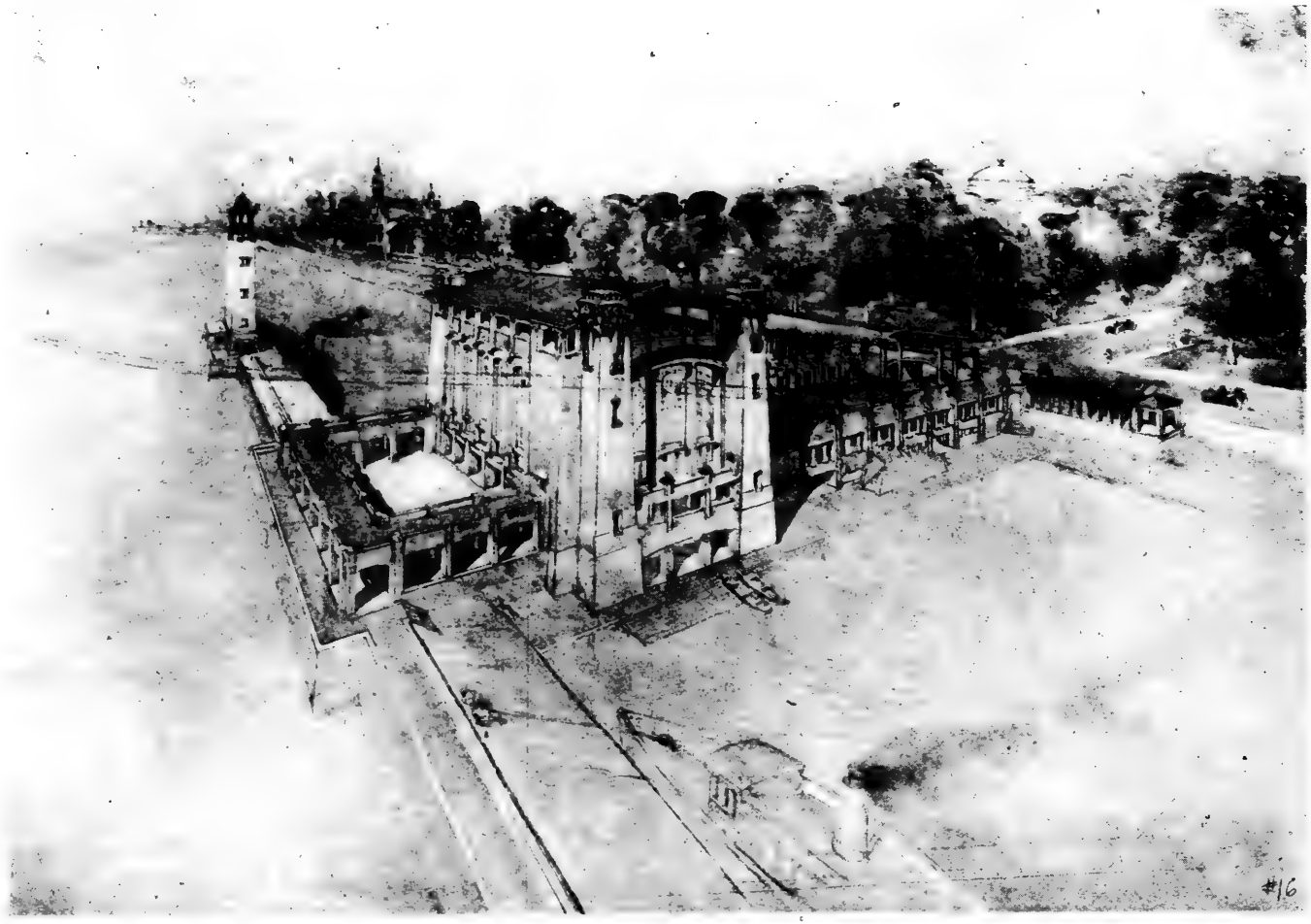
Subject: A Recreation Pier for a Public Park



PERSPECTIVE

Competitive Design for the Sixth Annual Traveling Scholarship of the Chicago Architectural Club. By ARTHUR H. KNOX

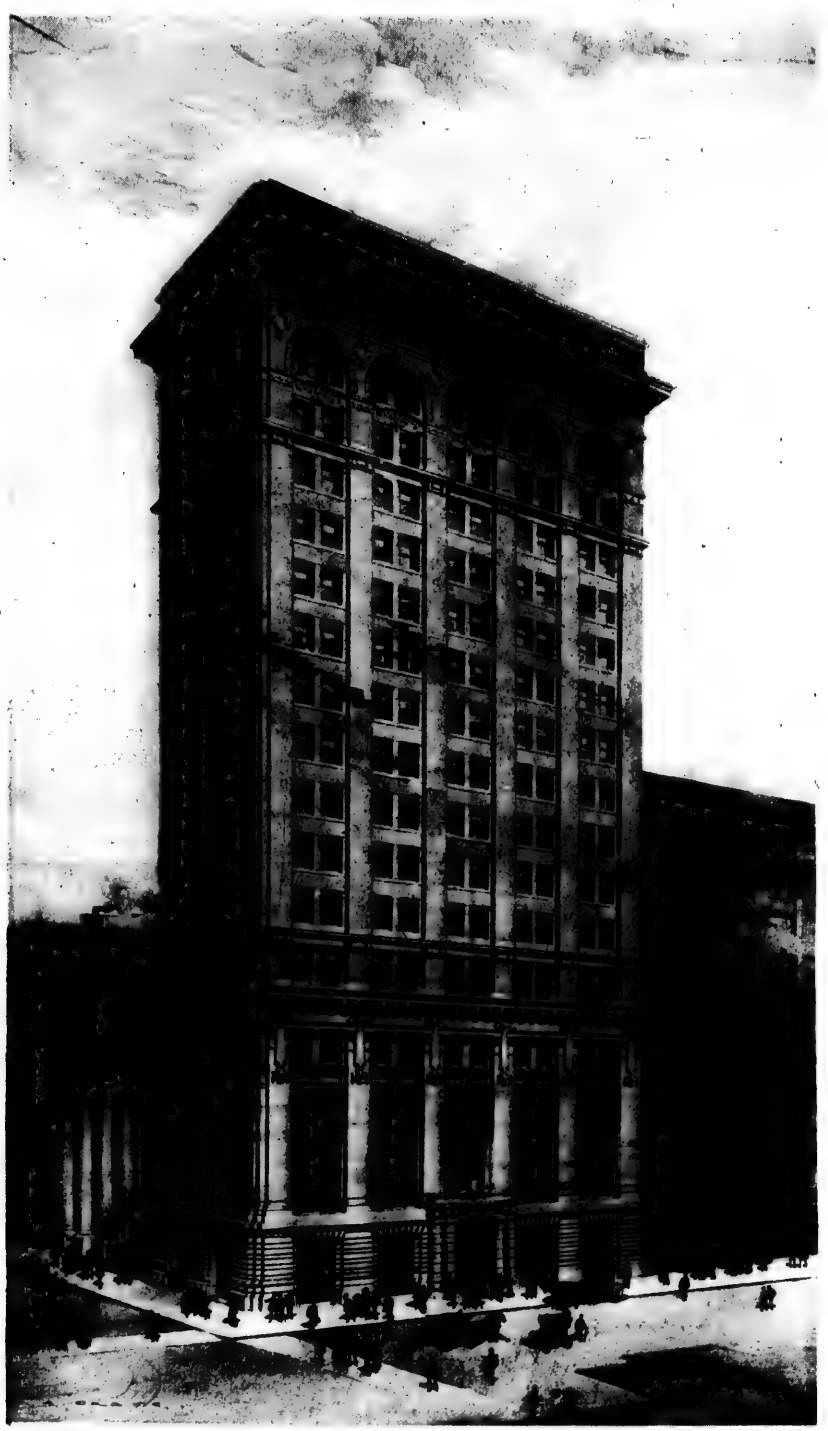
Subject: An Episcopal Church



PERSPECTIVE

Third Place. Successful Competitive Design for the Sixth Annual Traveling Scholarship of the Chicago Architectural Club. By JOSEPH W. WILSON

Subject: A Recreation Pier for a Public Park

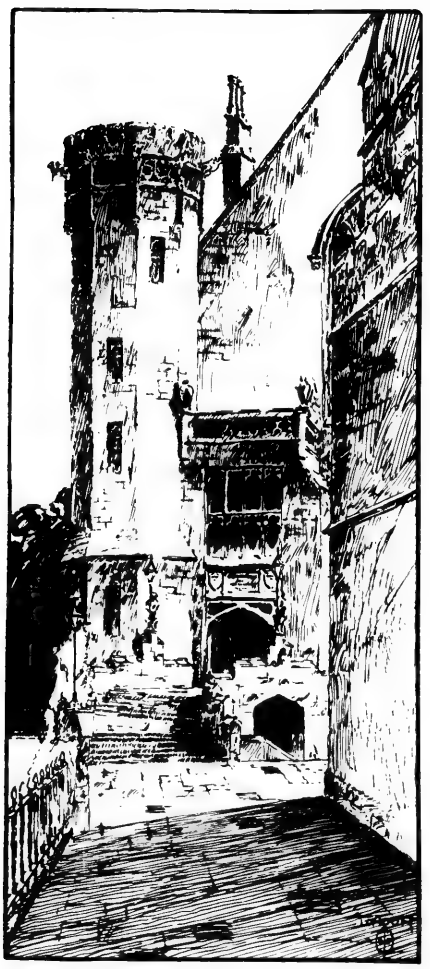


THE BORLAND OFFICE BUILDING
SHEPLEY, RUTAN & COOLIDGE, Architects, Chicago



LAKE FOREST COLLEGE

FROST AND GRANGER, Architects, Chicago



Chapel—Inns of Court, London
Mark M. Levings, Chicago



Study for a Romanesque Doorway
J. W. Stinson, Columbia University



Study for Group of Church Buildings
W. A. Otis, Chicago



Commons-Club Interior
Shepley, Rutan & Coolidge, Architects, Chicago



The Progress of Man—Agriculture
C. Y. Turner, New York



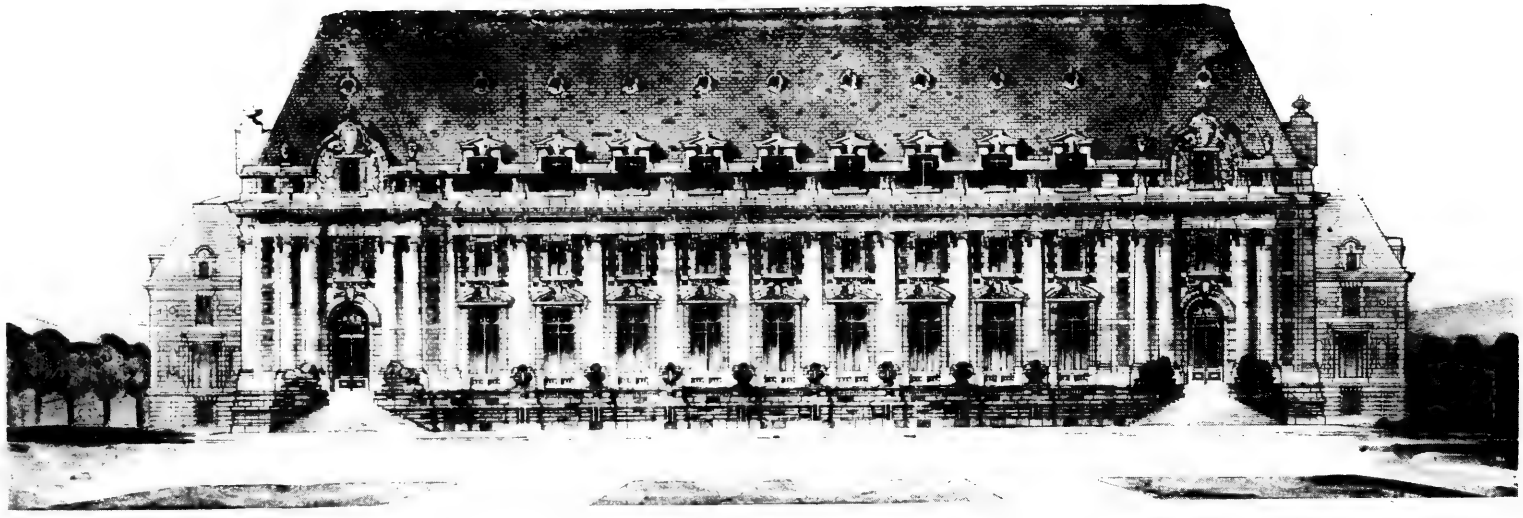
Ecole des Beaux Arts
Second Class Archaeology. Assyrian Lion, Louvre Museum
A. Lincoln Fechheimer, Chicago



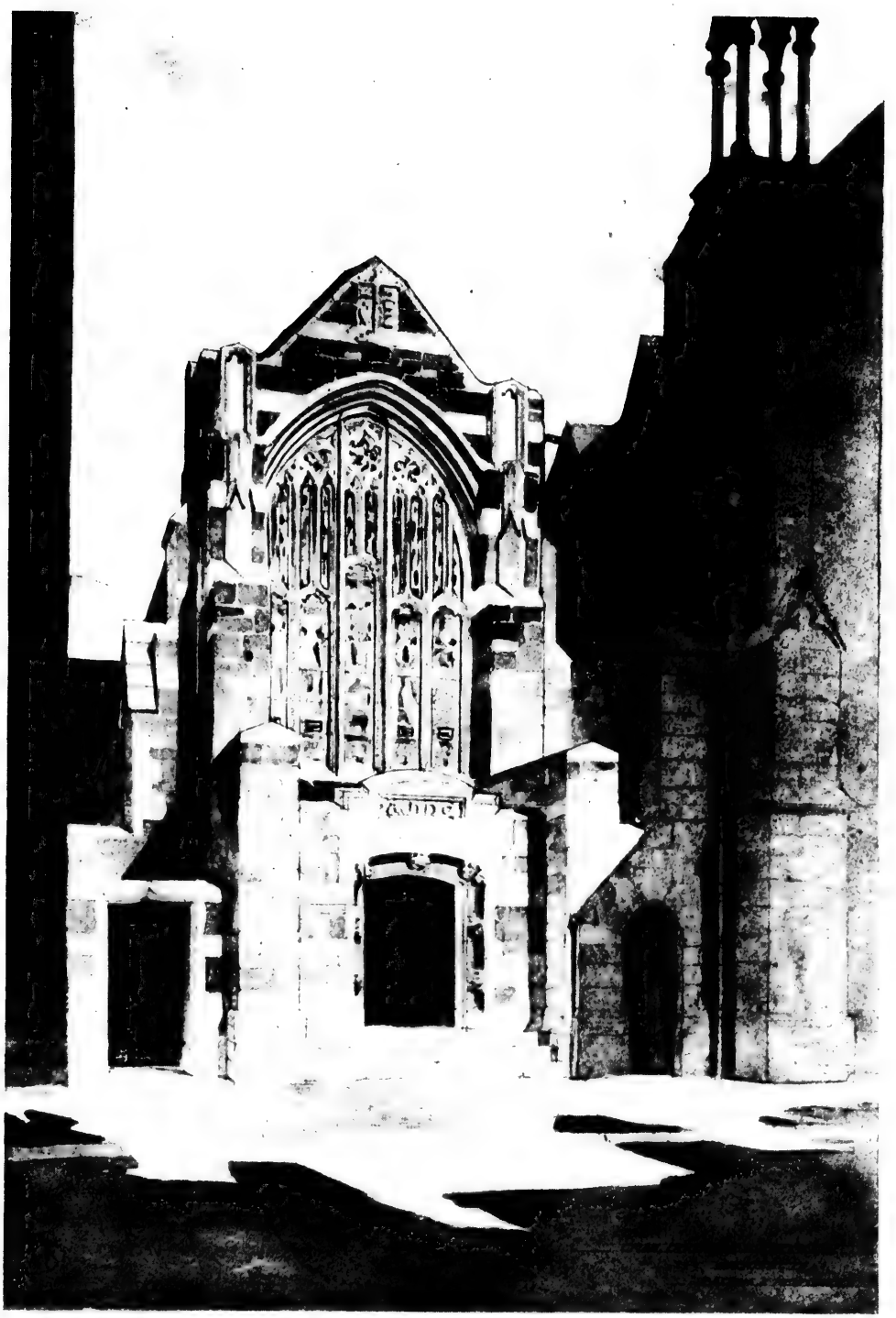
A Residence at Kenilworth, Illinois
George W. Maher, Architect, Chicago



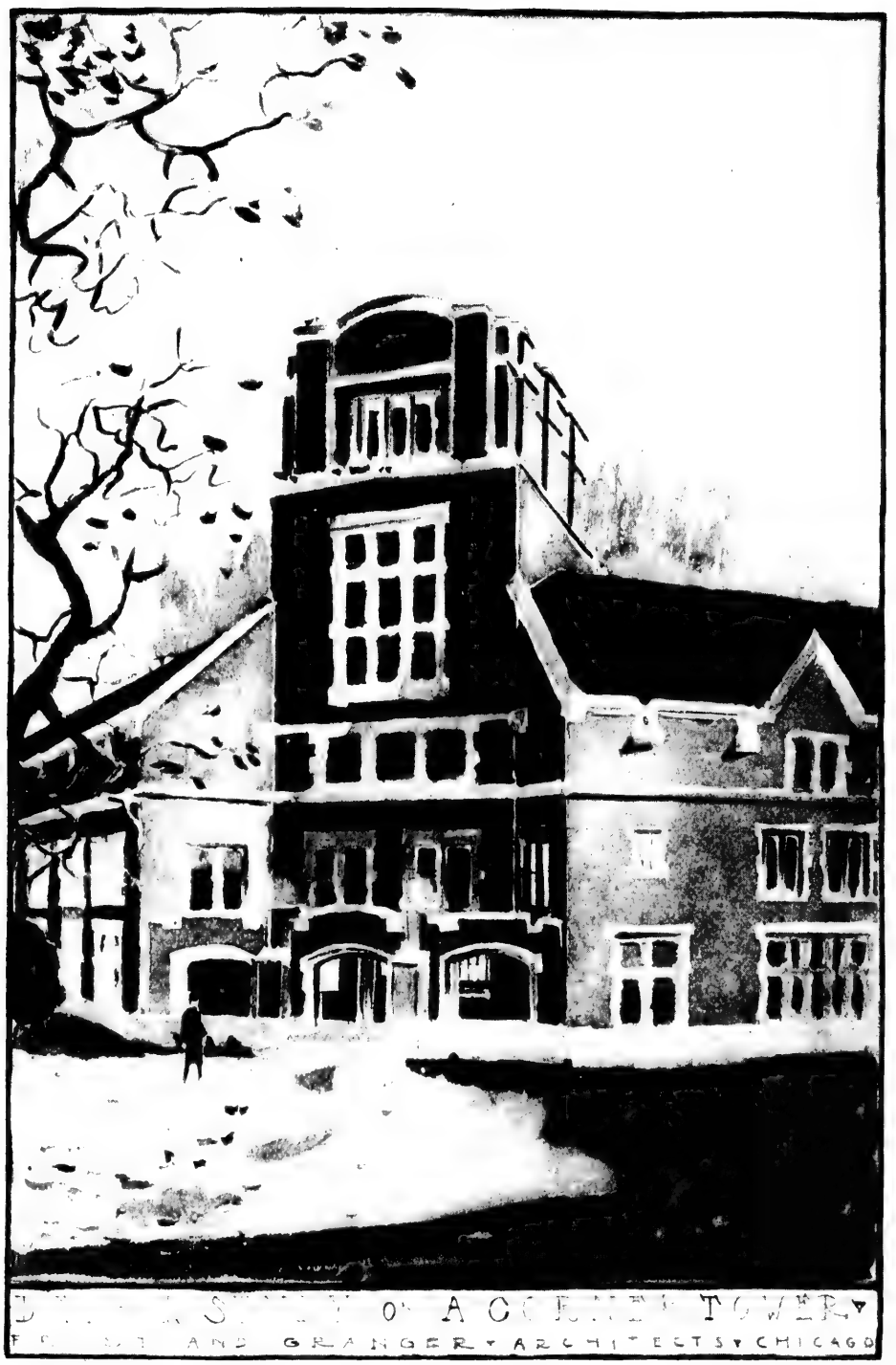
Westchester County Court House
Lord & Hewlett, Architects, New York



Residence for an Ambassador
Robert North, Cornell University

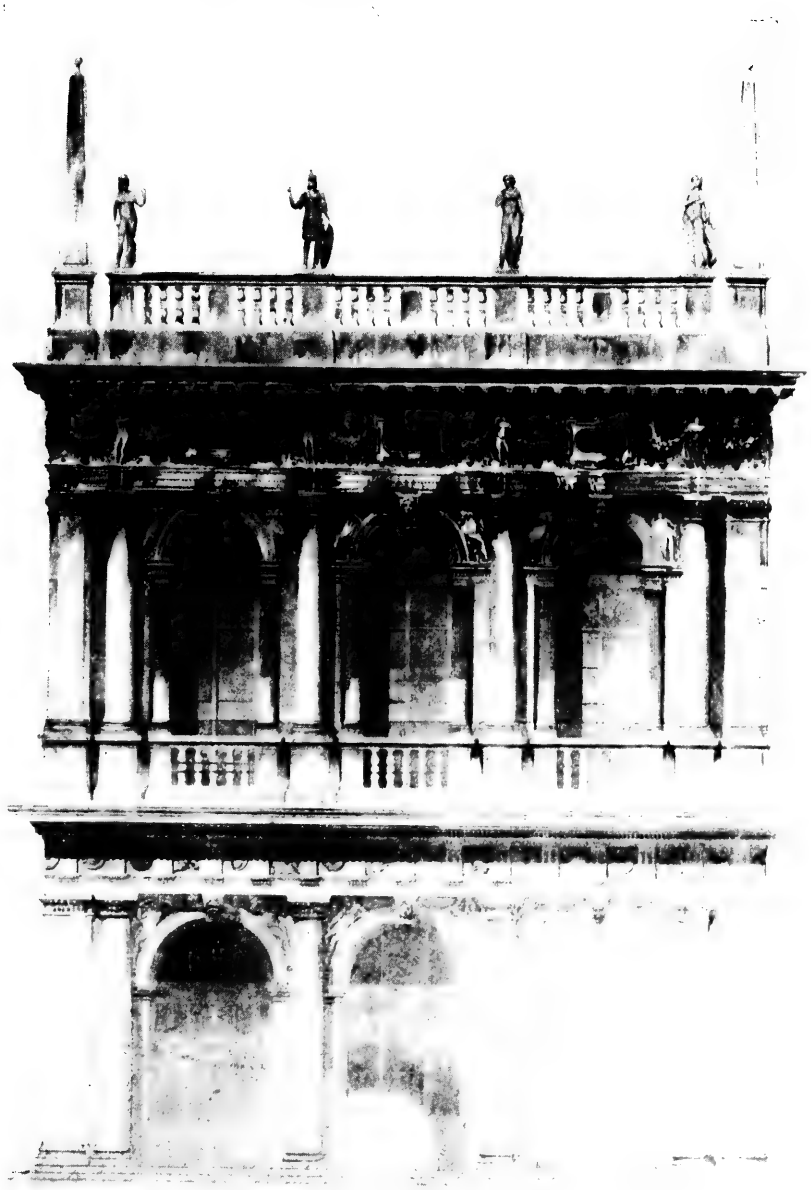


GRACE MEMORIAL CHAPEL, CHICAGO
H. VON HOLST, Chicago



Study of a Corner Tower

Frost and Granger, Architects, Chicago



LIBRARY—VENICE, ITALY

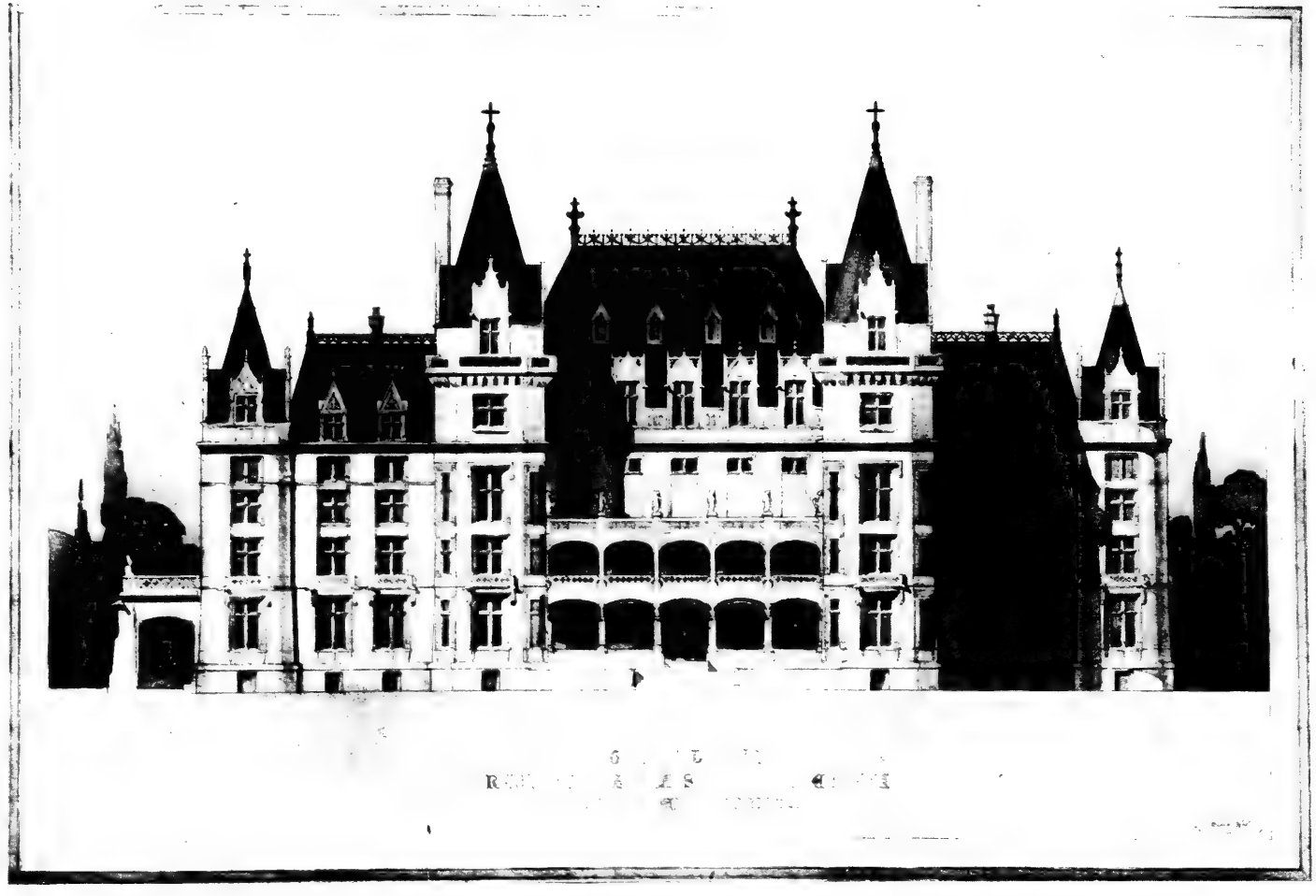
SANSOVINO, Architect, 1536 A. D. Measured and Drawn by J. W. CASE

ROTCH SCHOLARSHIP, 1892-4, University of Illinois



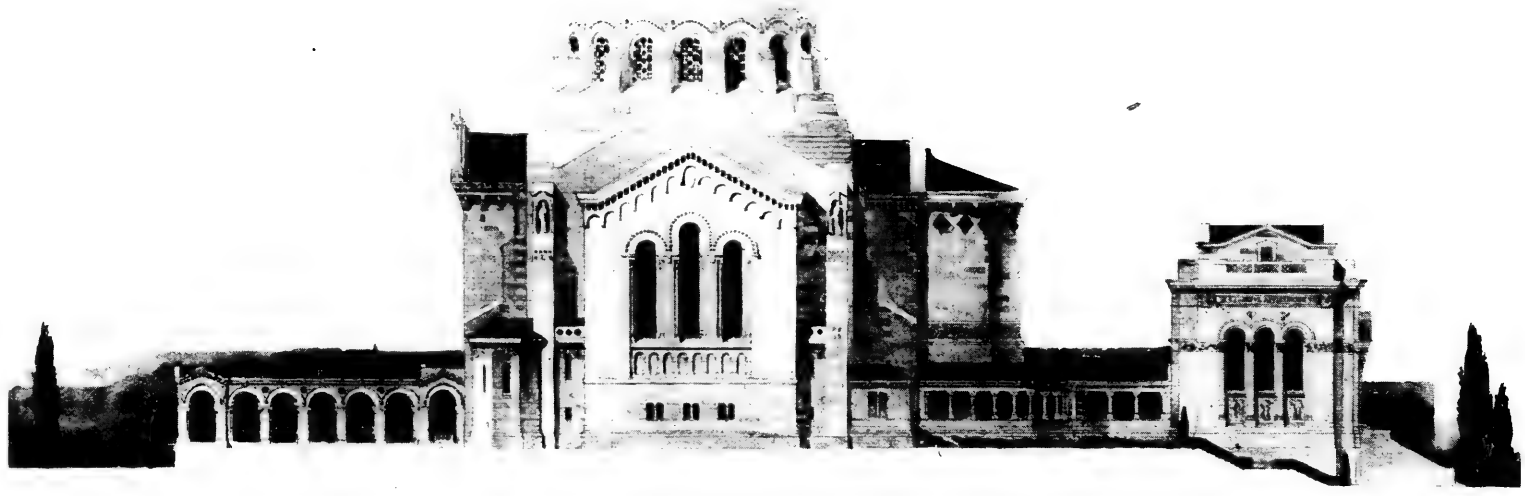
Sepia Sketch of St. Germain des Prés, Paris

Charles A. Phillips, Chicago



THESIS ELEVATION—RESIDENCE FOR A SUBURBAN ESTATE

ALICE CLARKE, University of Illinois



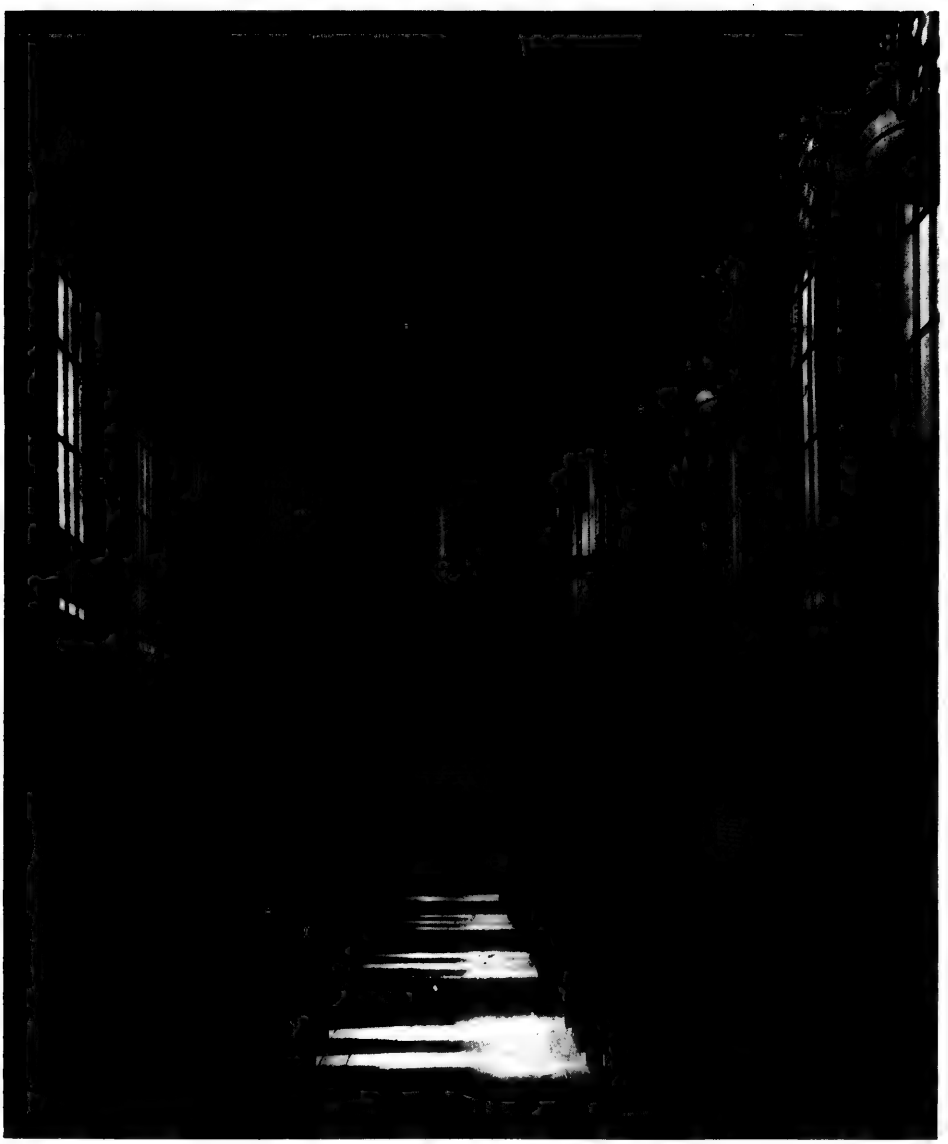
A Memorial Chapel for a University.

J. S. Warner, University of Pennsylvania

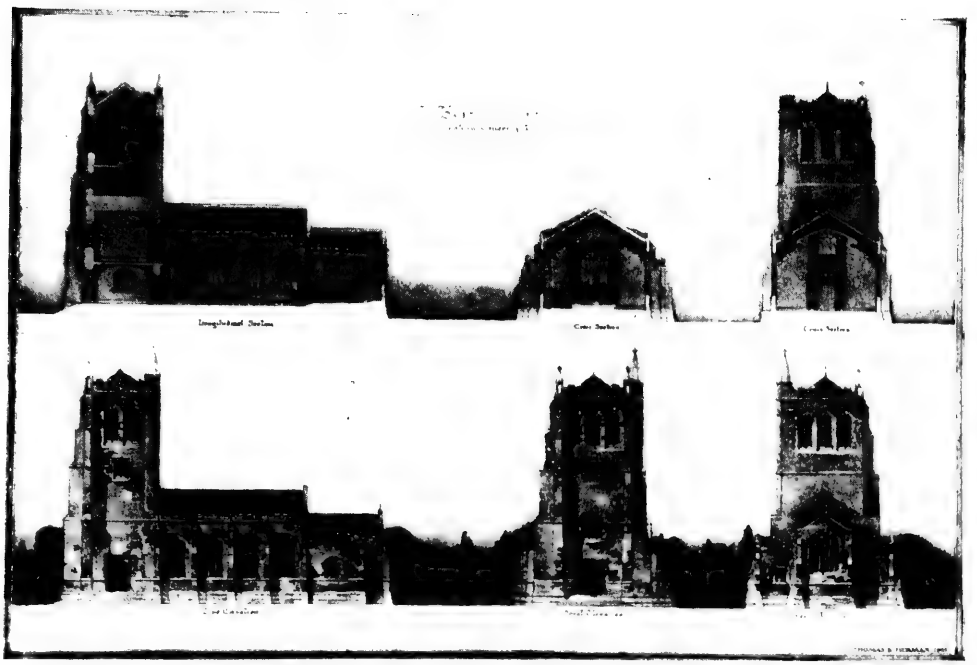


Chamber of Commerce Building, Minneapolis, Minnesota

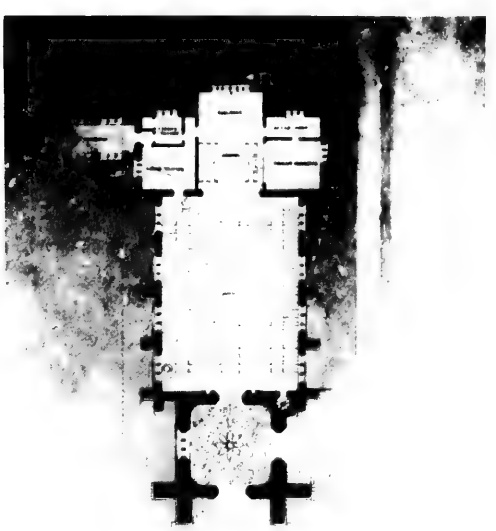
Kees & Colburn, Architects, Minneapolis



St. Jude's Church—Blythebourne. Brooklyn, N. Y.
Lord & Hewlett, Architects, New York

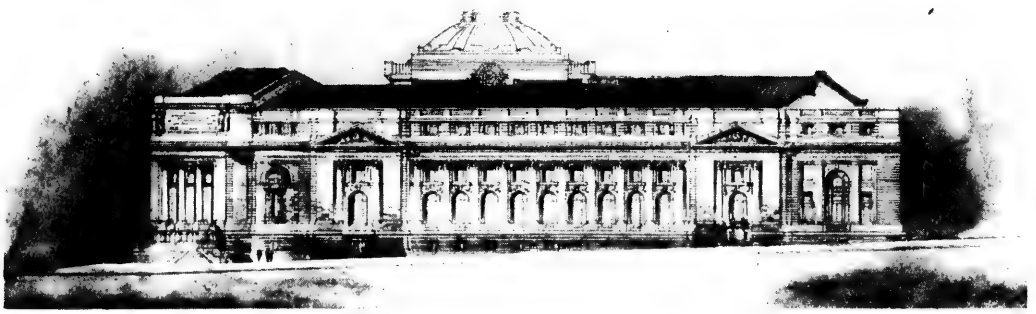


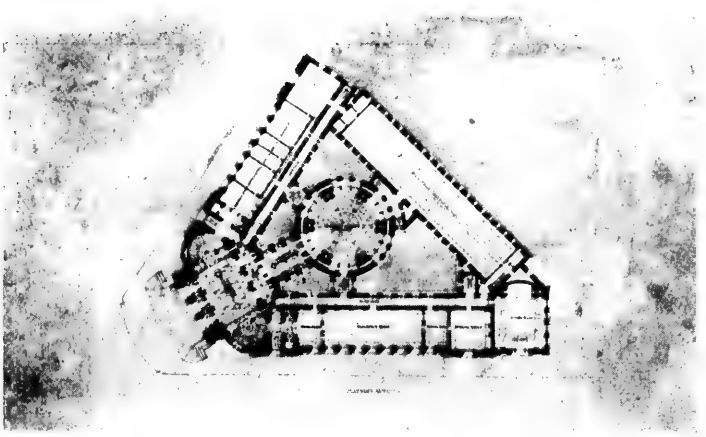
A Town Church. Elevations



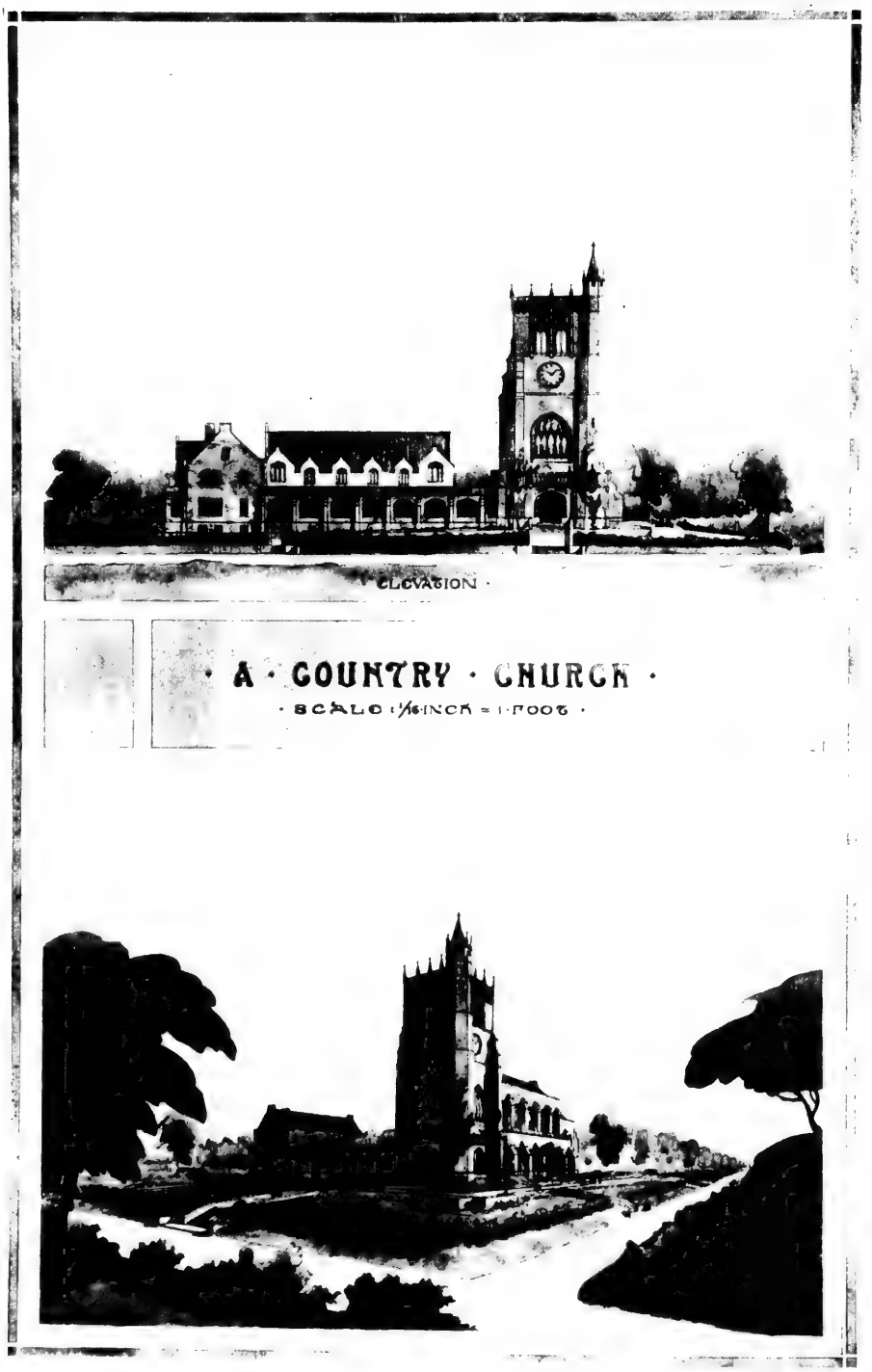
A Town Church. Plan

Thomas B. Herman, Drexel Institute, Philadelphia



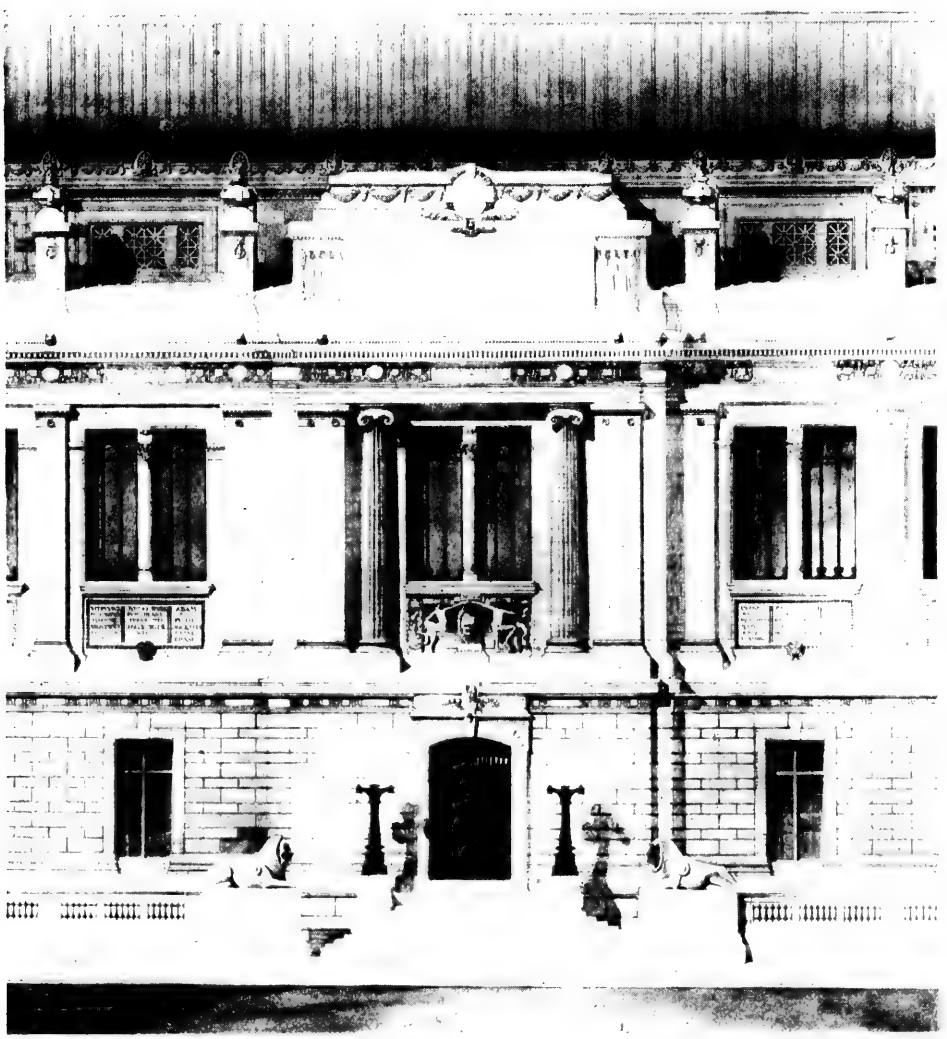


A Central Library — on an irregular lot
Elevation and Plan. McKim Fellowship Competition
Lucian E. Smith, Columbia University



A Country Church. Elevation and Perspective

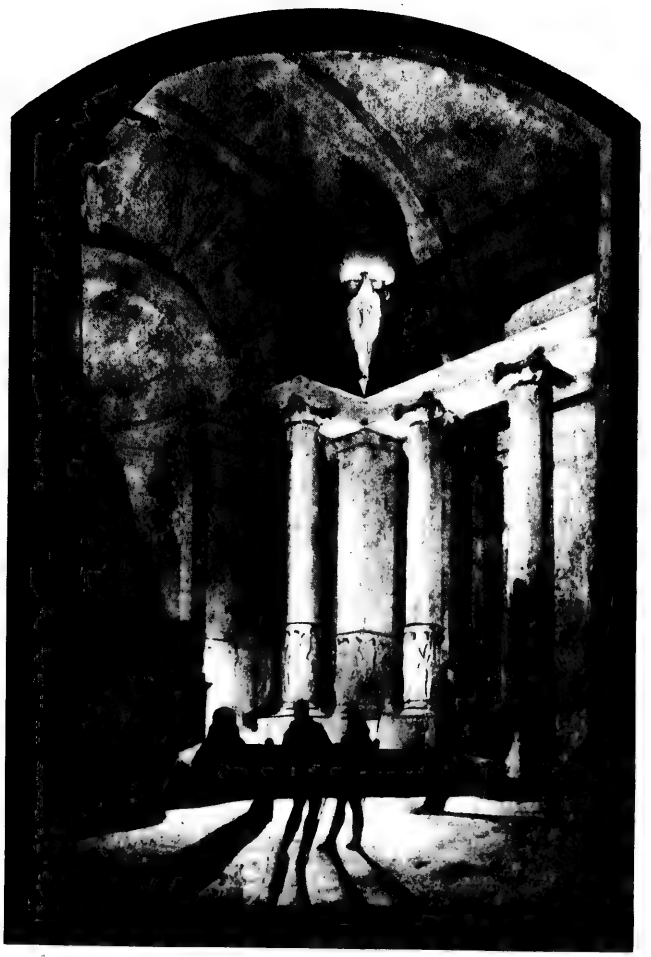
E. F. Gillette, Chicago School of Architecture



Thesis Design—Central Bay of a Library

J. S. Warner

University of Pennsylvania



In The Temple
Huger Elliott, Philadelphia



A House at Lake Geneva, Wisconsin
Richard E. Schmidt, Architect, Chicago



Sketch for a Residence
Lawrence Buck, Architect, Chicago

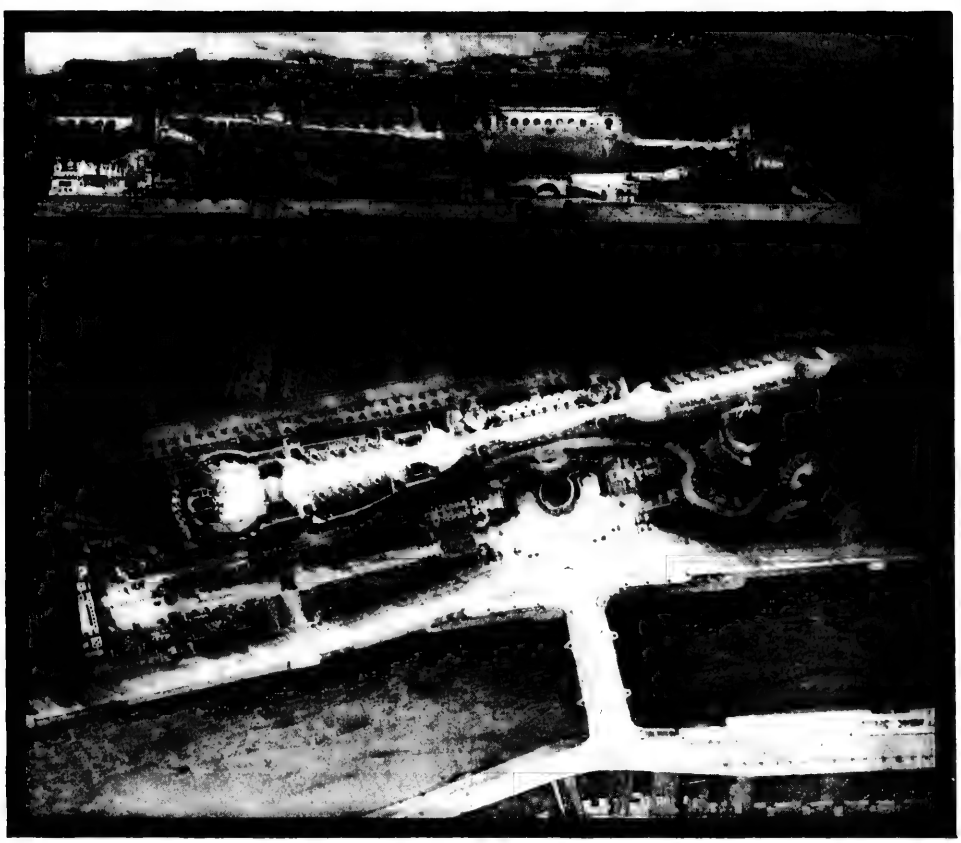


Sketch
Charles A. Phillips, Chicago



Pen-and-Ink Sketch

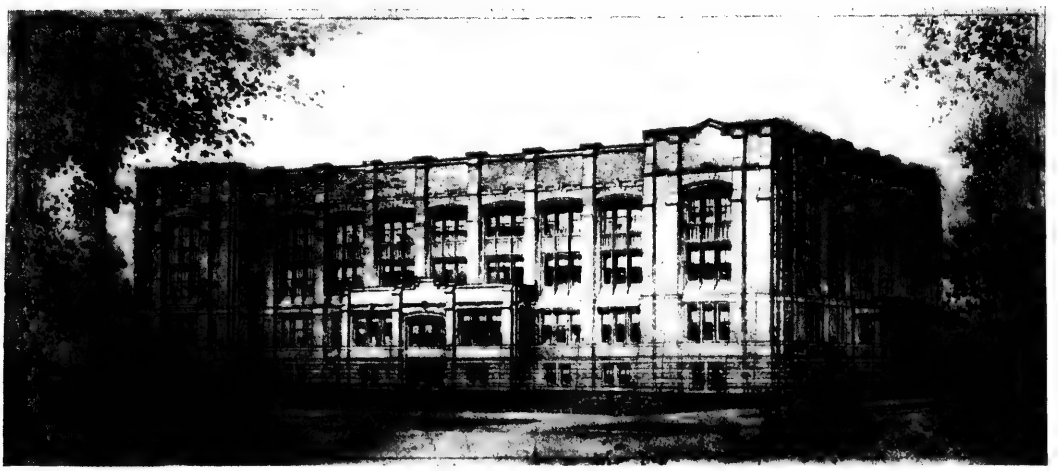
Chas. F. Eppinghousen, Austin, Illinois



Survey and Perspective Sketches

Museum of Art and Archaeology

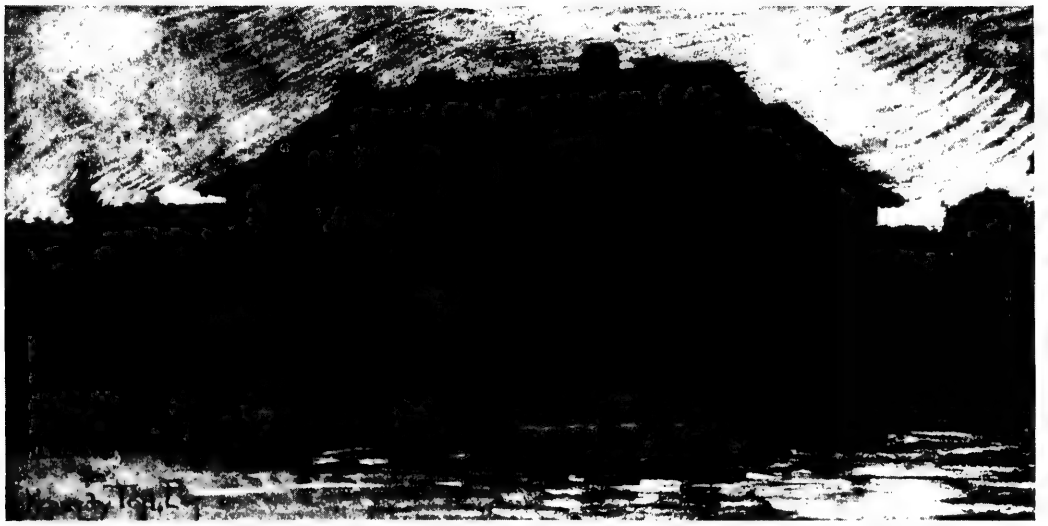
Paul P. Cret, Philadelphia



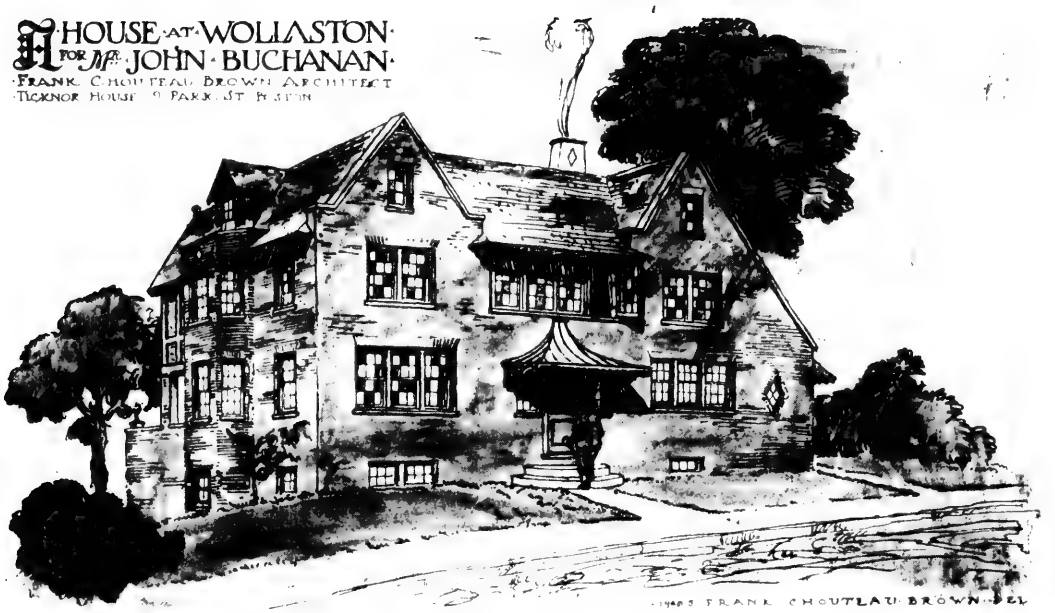
Sketch for Washington Grammar School
Board of Education, Chicago
D. H. Perkins, Architect



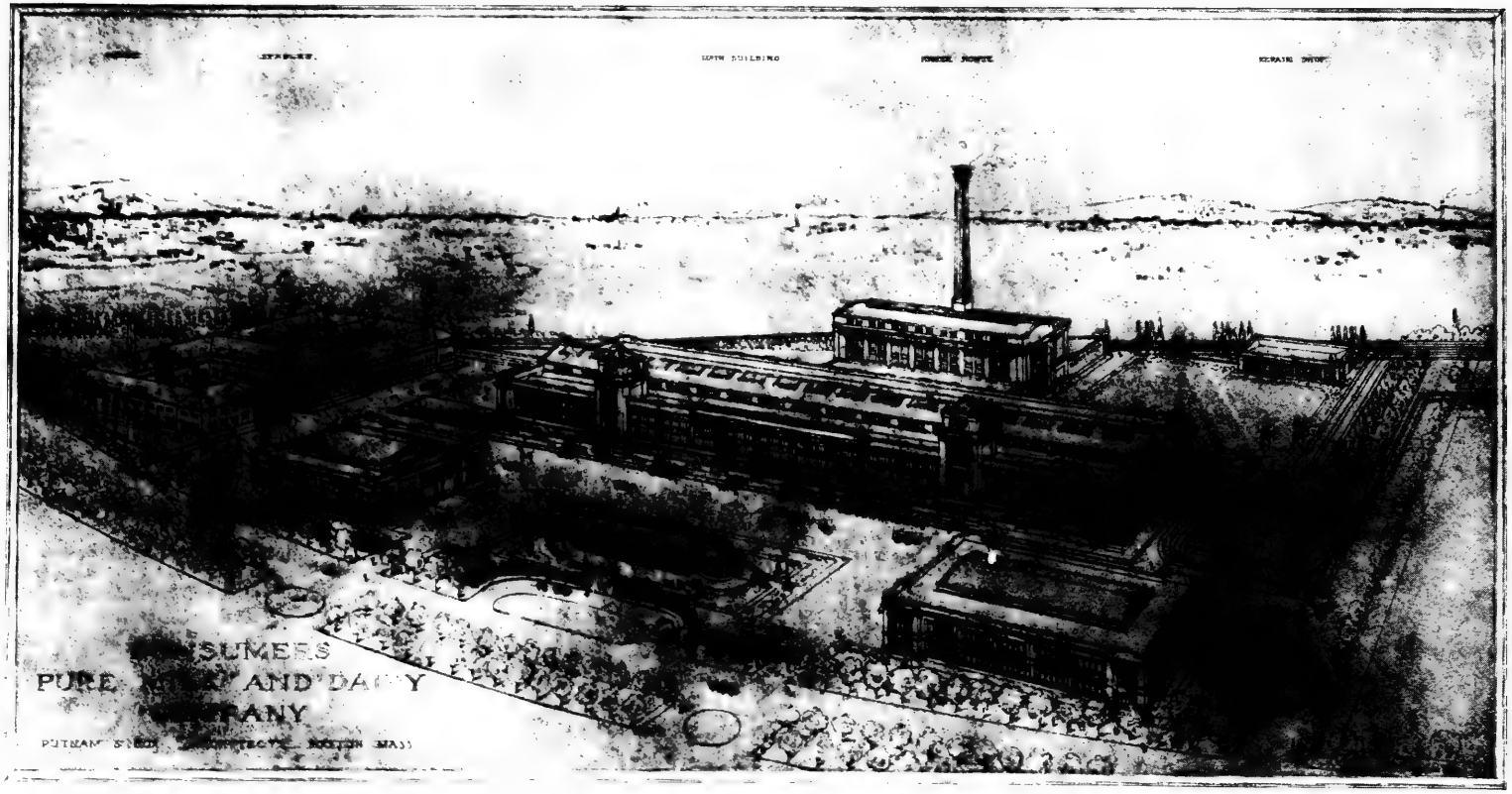
Graham Grammar School
Board of Education, Chicago. R. B. Williamson, Architect



A Country House
K. C. Budd, New York

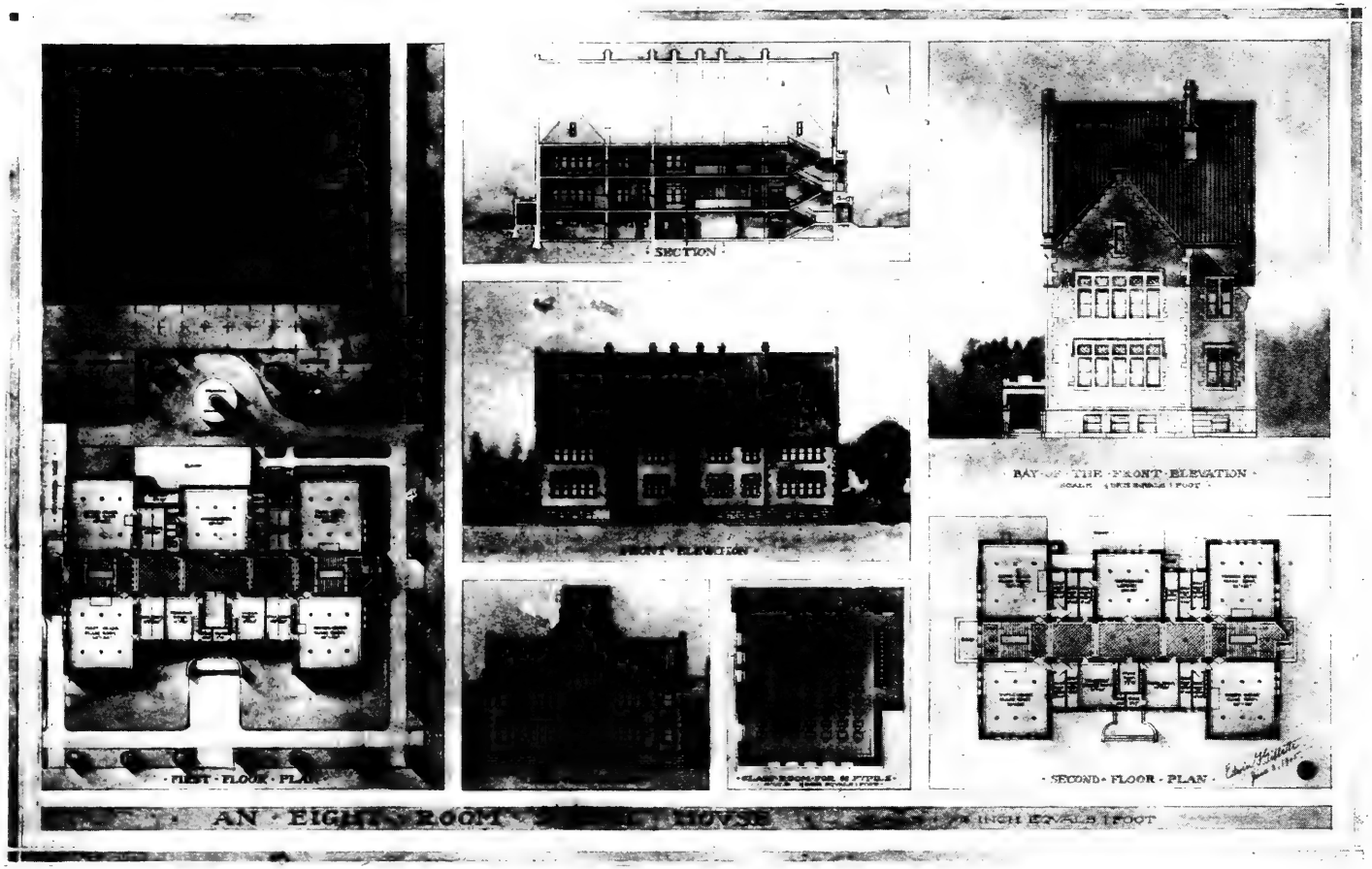


A House. Street Front
Frank Choteau Brown, Architect, Boston



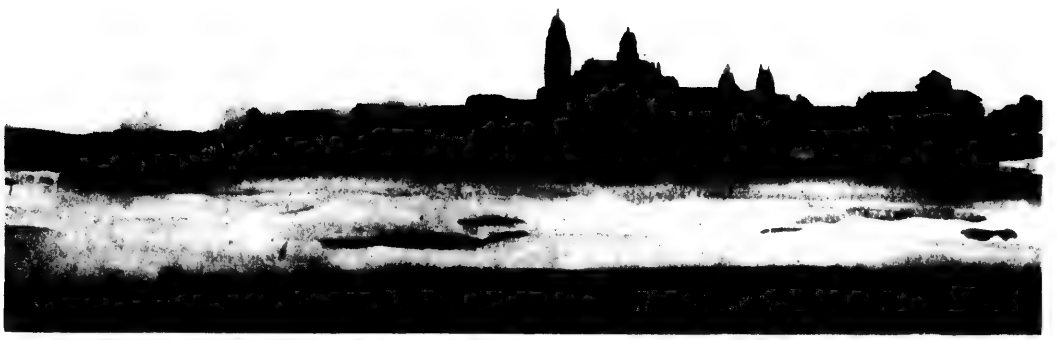
A Manufacturing Plant, Providence, Rhode Island

Putnam & Cox, Architects, Chicago



By E. F. Gillette—First Mention

An Eight-Room School House. Chicago School of Architecture



Salamanca, Spain
Huger Elliott, Philadelphia



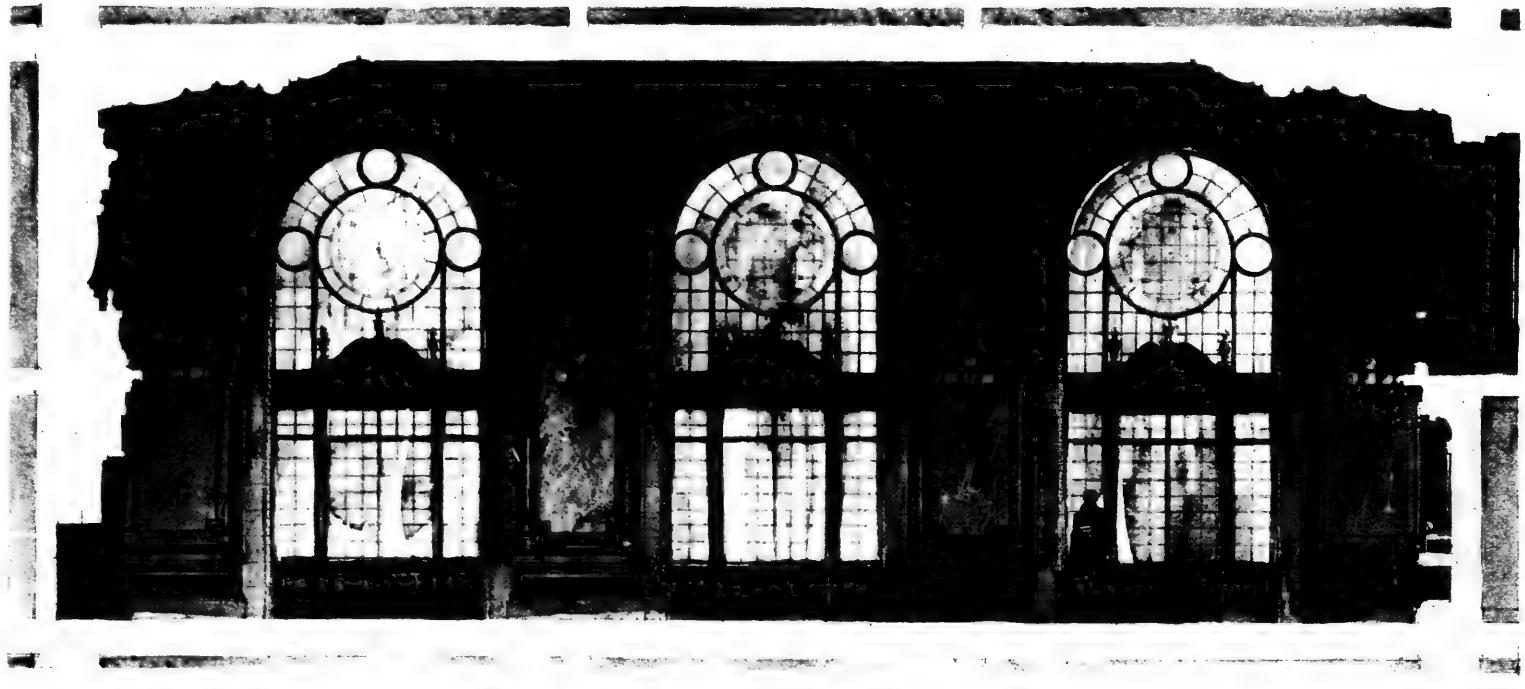
Along the Tiber, Rome, Italy
Wm. T. L. Armstrong, New York



A Block of Stores and Offices in a Country Town
Hugh M. G. Garden, Architect, Chicago



House of Vernon S. Watson, Oak Park, Illinois
Tallmadge & Watson, Architects, Chicago



A State Dining Room

Charles Sherman Cobb, Cornell University



A Small Suburban House
The Ladies Home Journal, Philadelphia



A Country House and a Garden
The Ladies Home Journal, Philadelphia



PHOTOGRAPH OF COMPLETED MURAL PAINTING

"The Burning of the Peggy Stewart" — C. Y. TURNER, New York

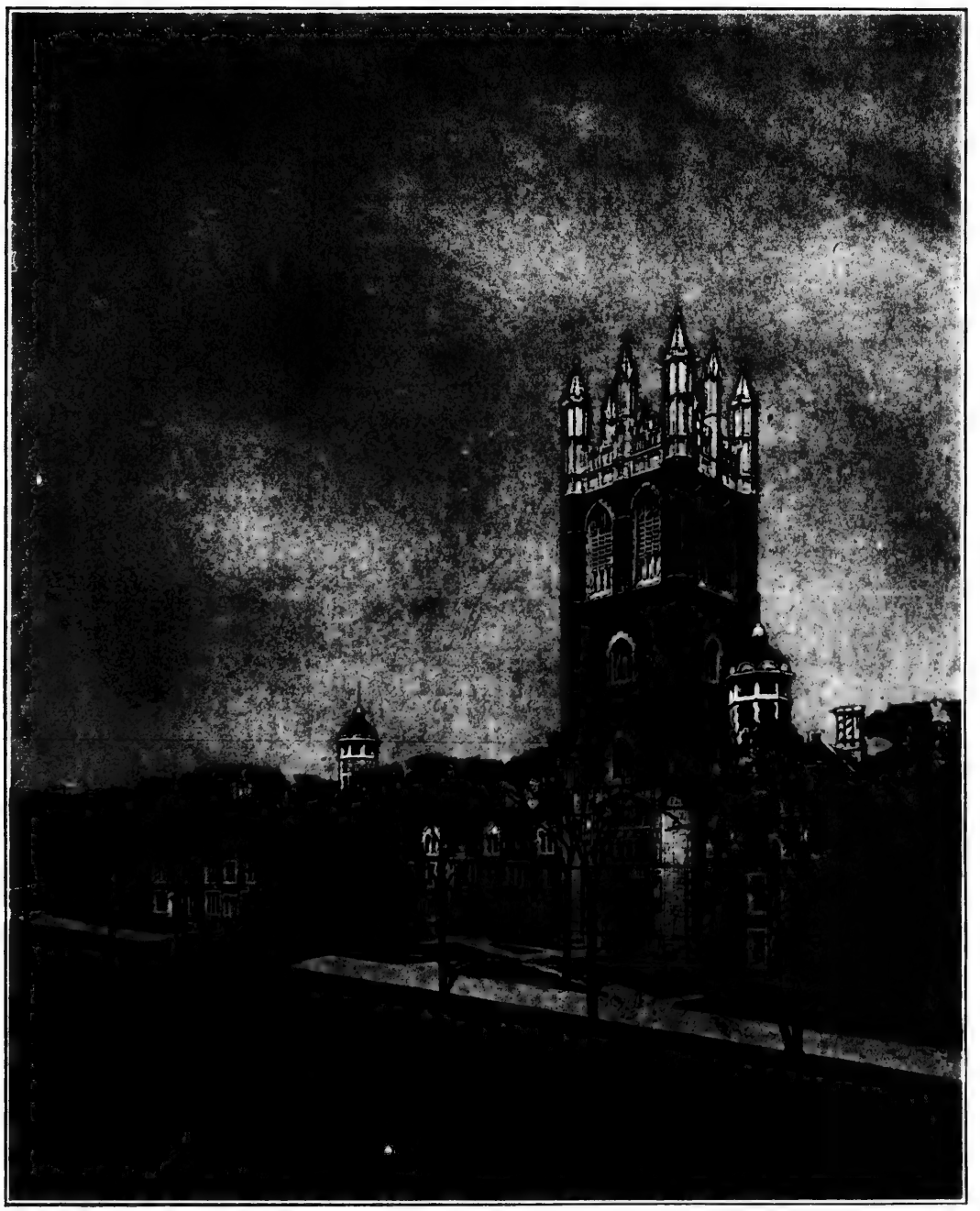


PHOTOGRAPH OF COMPLETED MURAL PAINTING

"Barter with Indians for land in Maryland" — C. Y. TURNER, New York



STUDY IN COLOR FOR MURAL PAINTING
"The Burning of the Peggy Stewart at Annapolis, Maryland, October, 1774"
C. Y. TURNER, New York



Brokaw Field Dormitory Group, Princeton University,
Tower Section

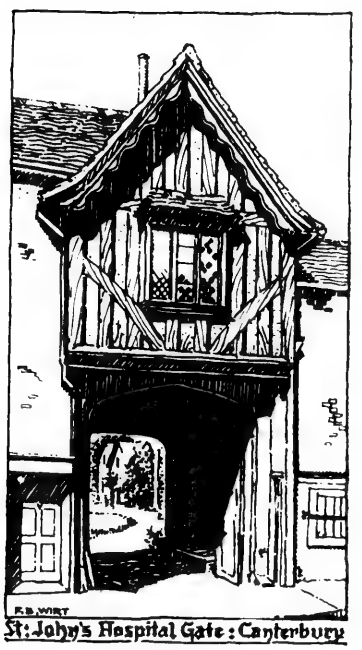
Bent, Wistar Morris, Architect, New York

CATALOGUE OF THE TWENTIETH ANNUAL EXHIBITION OF THE CHICAGO ARCHITECTURAL CLUB



HELD IN THE GALLERIES OF THE ART INSTITUTE, MICHIGAN AVE AND ADAMS ST IN THE MONTH OF APRIL, 1907

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Fred B. Wirt, Chicago
European Sketch

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1906-1907

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On the Threshold of the Exhibition

IN these days of restless energy, we are apt to become too much engrossed in our own individual affairs. Concentrated energy is a wonderfully fine thing if it keeps in touch with all the agencies working about it and is influenced by them. And he whose task it is to design the shelters for his fellow-men above all should be on the alert, feeling, as it were, constantly the pulse of his patients, and determining to the best of his ability the architectural diet and medicines best suited to his clients' condition. A thousand puzzling questions arise in the treatment of each case, and no two cases are alike. How often do we of the architectural profession fail to realize that we can be a tremendous factor in shaping the lives of those for whom we build. The form and color we give to our structures may be instrumental in awakening the beholder's interest, or leaving him indifferent, in stimulating him to energy or inviting him to rest. The opportunities and possibilities for doing the right or the wrong thing are without limit.

We must feel the drift and tendencies of our times; helping them along if they be good, diverting them from the dangerous path if they be bad. Architects must be leaders, but should not forget that at the same time they are more or less servants to the wants and tastes of the public.

Once a year we have the opportunity to see how our fellow-workers have solved the many problems confronting them. There are not only photographs, but also the first

sketches showing the original conception. We see the different ways in which each individual studied the problem. We are apt to overlook the splendid opportunities such an exhibition offers us for advancement, and for bringing us into closer touch with our fellow-workers.

In visiting an exhibition it is natural to compare and criticise. But of what nature should this criticism be? A celebrated French painter said the best way to study a work of art was to look for its meaning, for the underlying idea, and for its good points first of all; the bad points would reveal themselves without being searched for. If this spirit guides us, our enjoyment will be keen, and the profit to ourselves great; it will give us new ideas and new courage for our daily tasks.

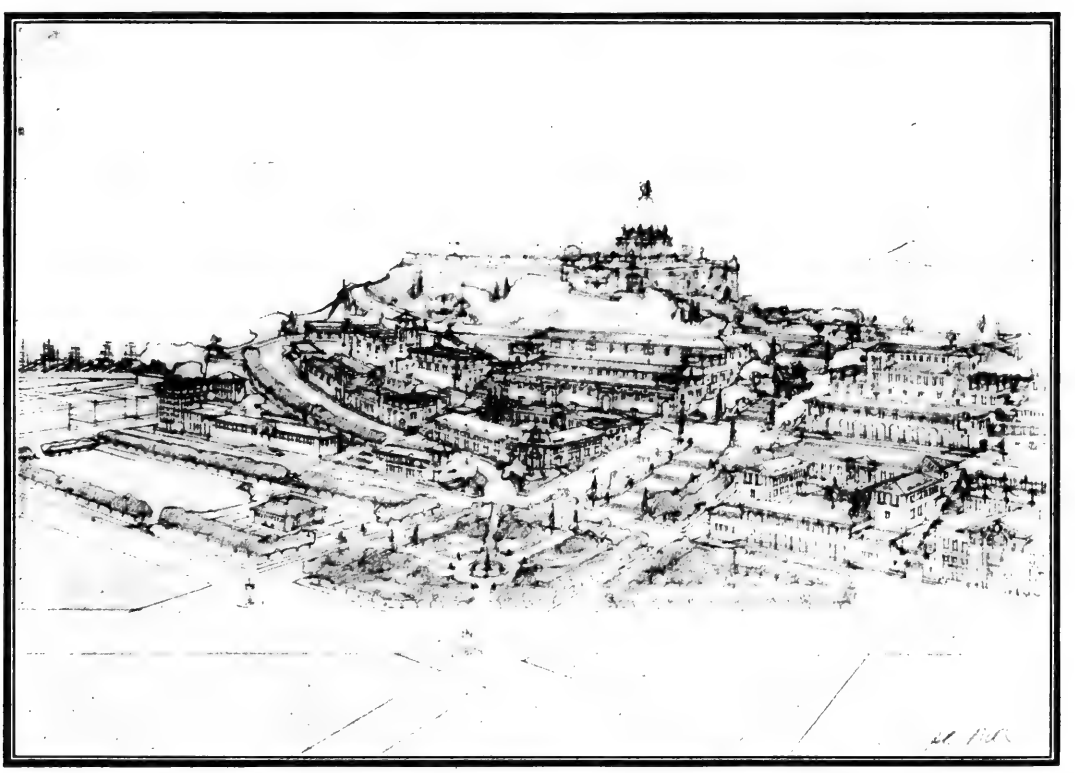
Let us enter the doors in a spirit of good fellowship and friendliness, and may the general public, too, be sympathetic, generous, and charitable, then in truth will it be a success, this our Twentieth Annual Exhibition.

H. V. VON HOLST.



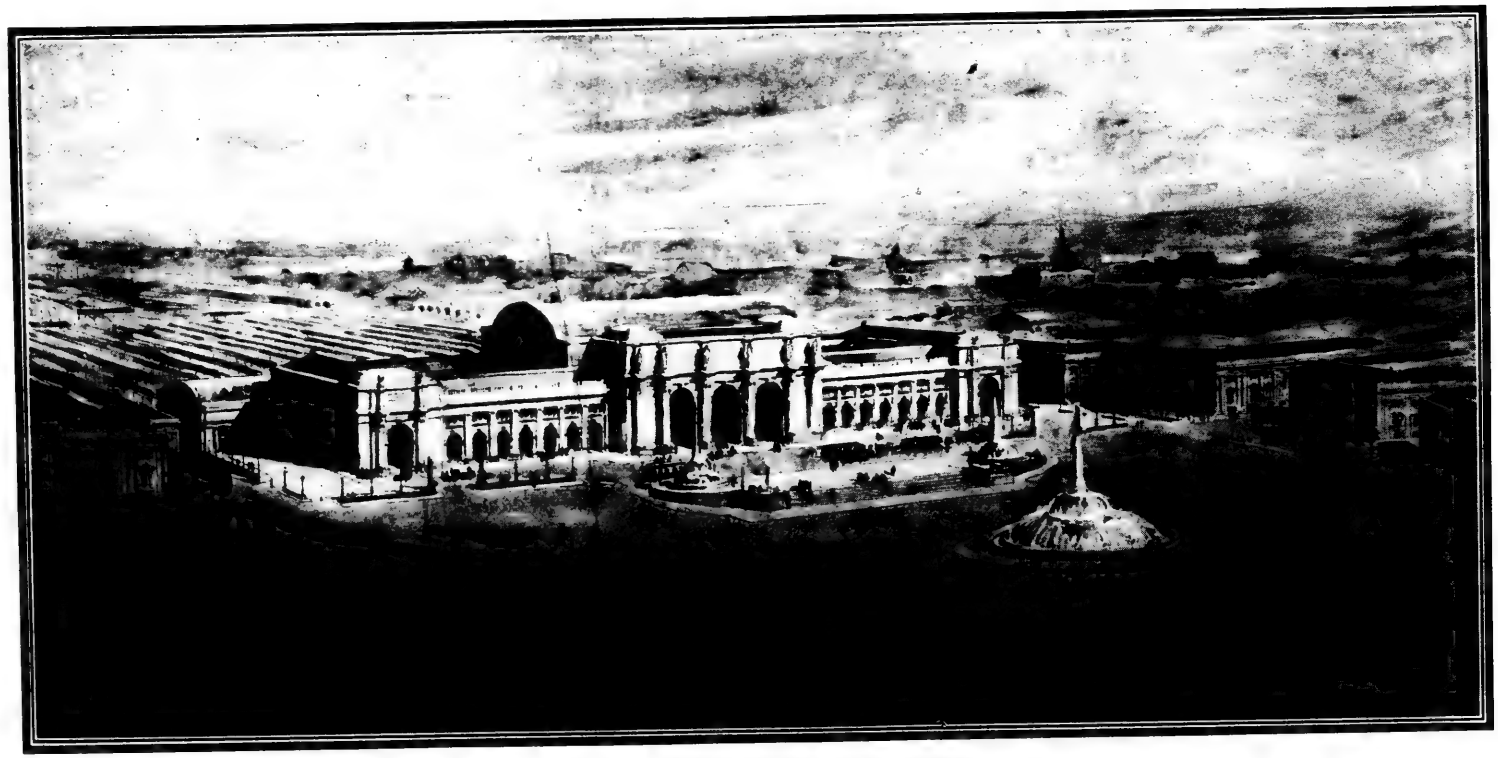


THE PRESIDIO

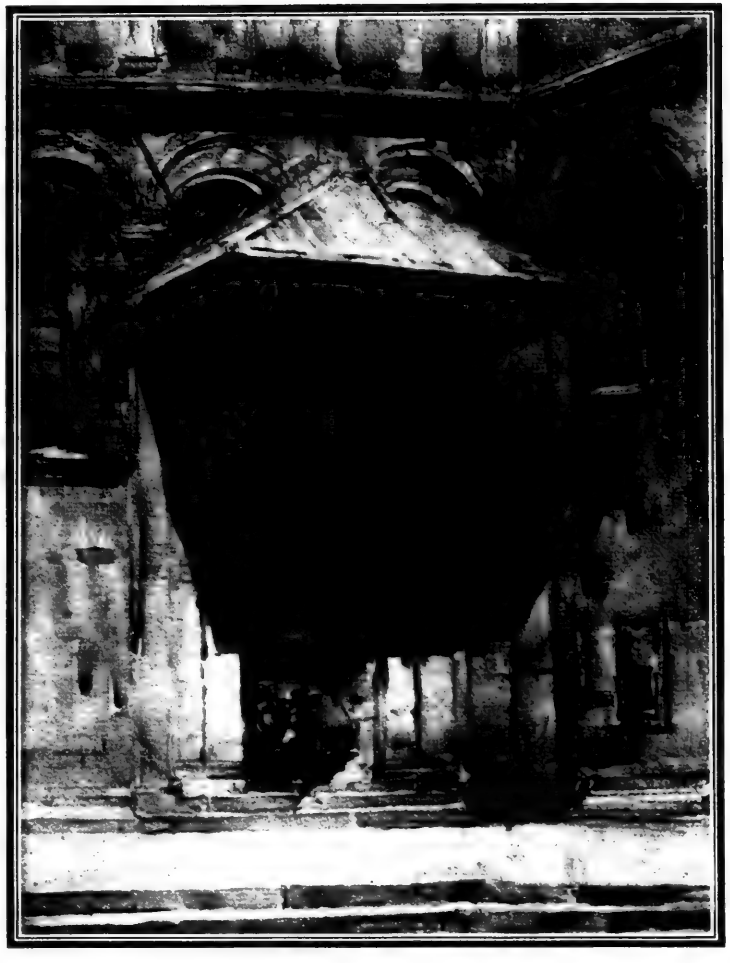


TELEGRAPH HILL

SKETCHES FOR THE IMPROVEMENT OF SAN FRANCISCO
D. H. BURNHAM & CO., Architects, Chicago



UNION STATION, WASHINGTON, D. C.
D. H. BURNHAM & Co., Architects, Chicago



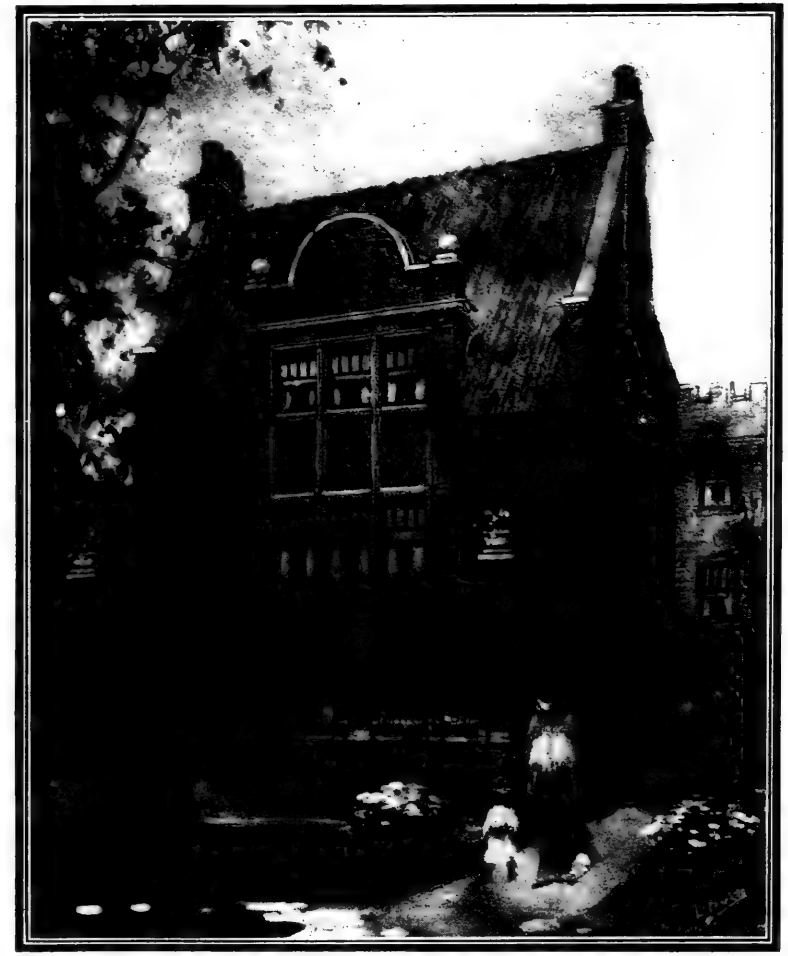
Cathedral at Pisa
E. H. Bennett, Chicago



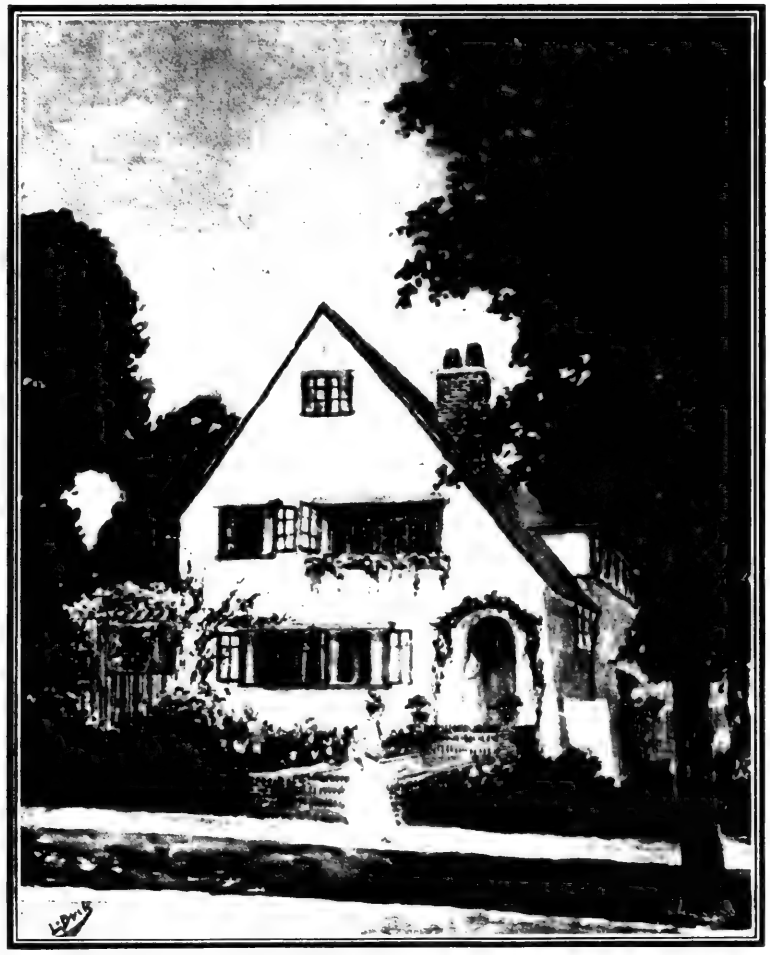
Baptistery of San Marco, Venice
E. H. Bennett, Chicago



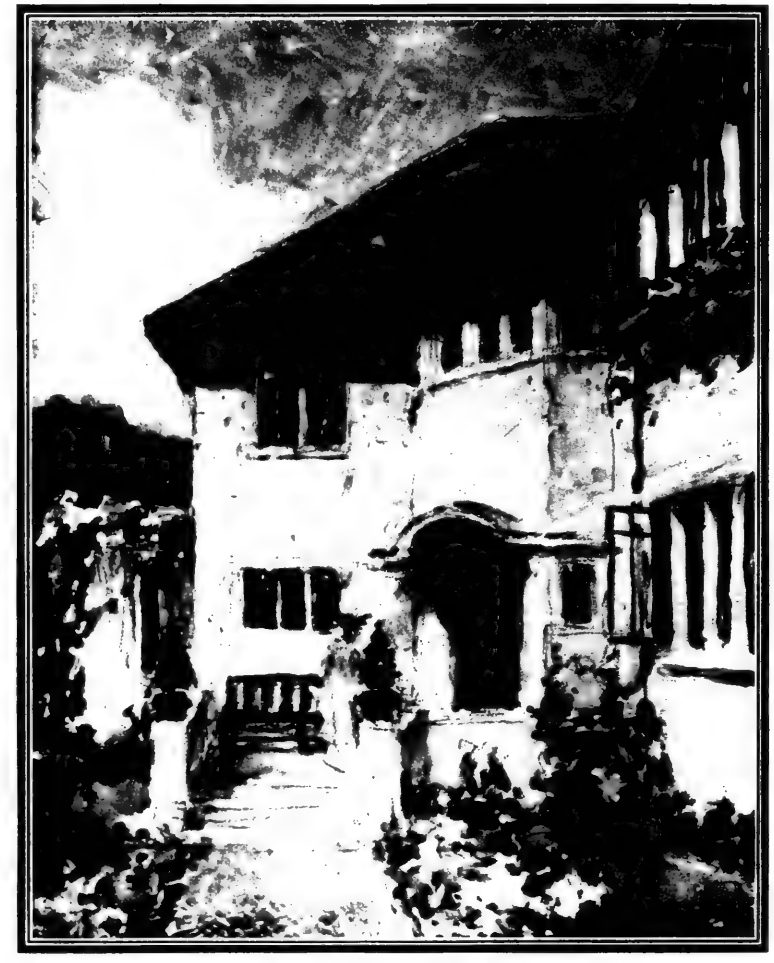
LOBBY OF VIRGINIA THEATRE FOR A. W. HANNAH
H. R. WILSON, Architect, Chicago



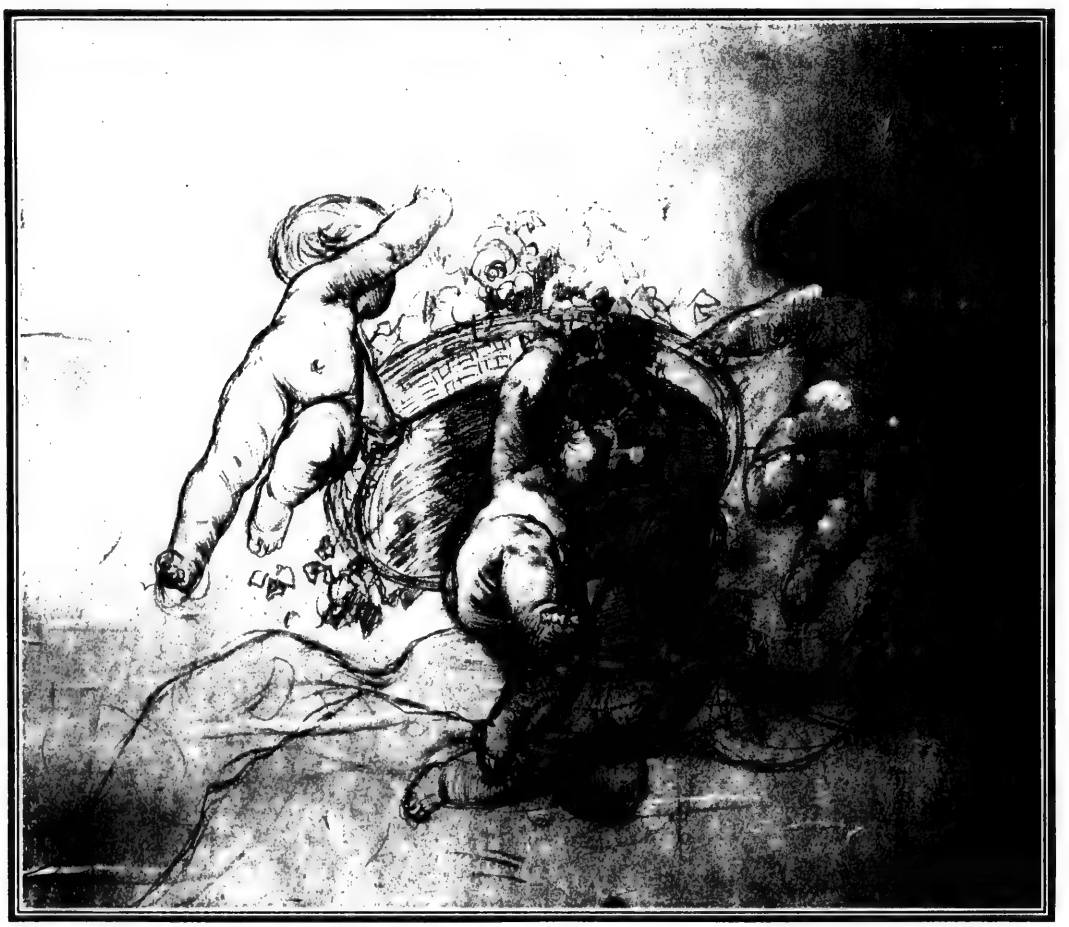
RESIDENCE FOR F. A. PRICE
H. R. WILSON, Architect, Chicago



Residence in Oak Park
Lawrence Buck, Architect



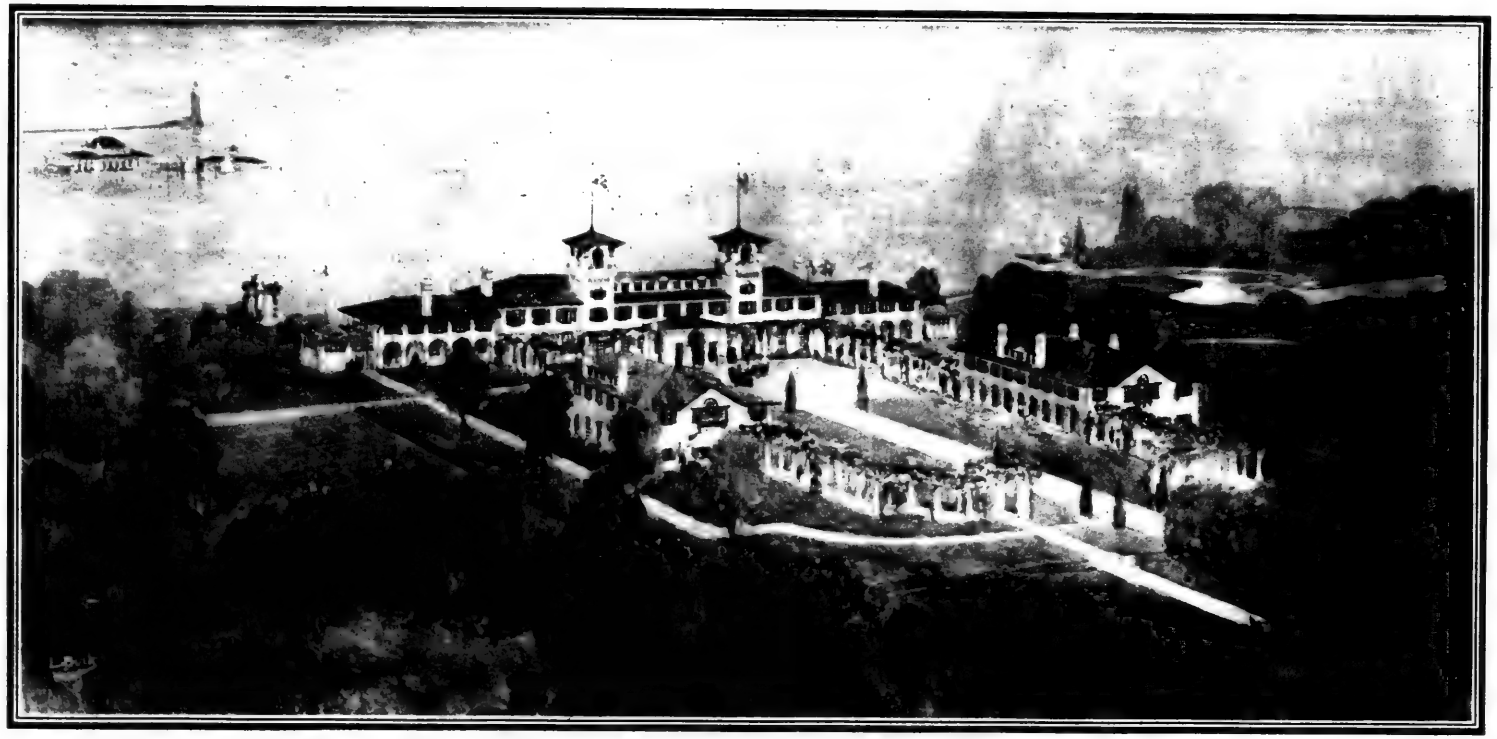
Sketch for an Entrance
Lawrence Buck, Architect



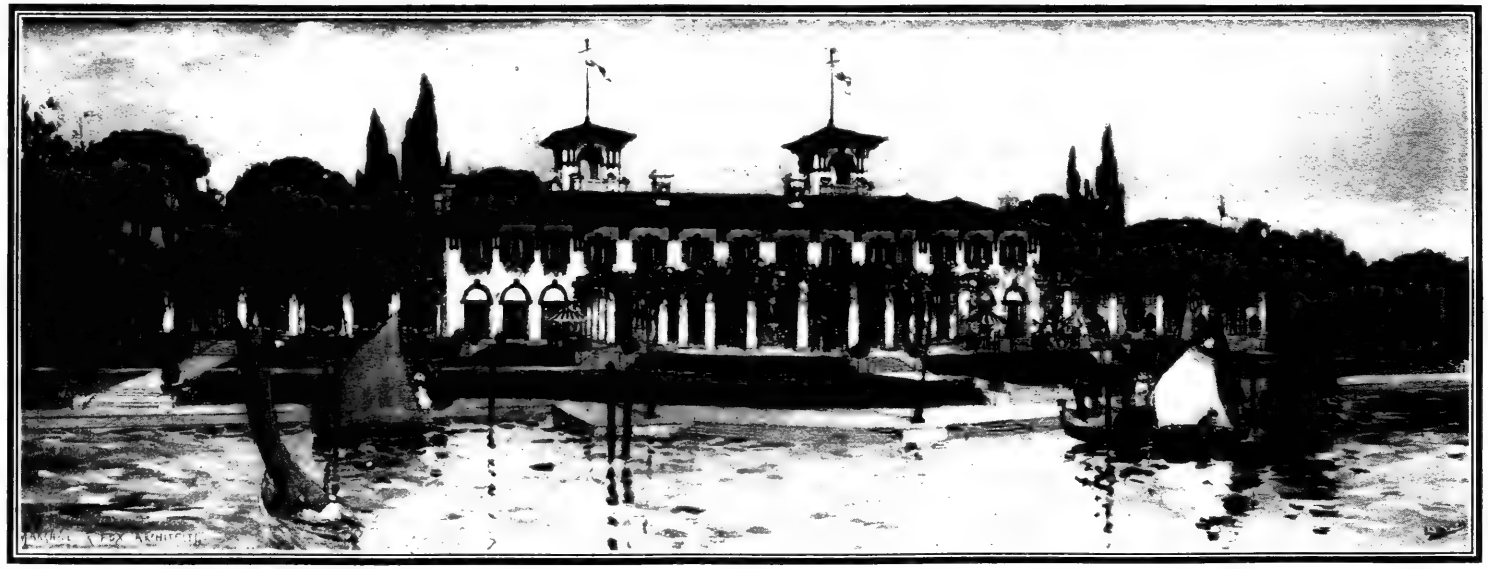
Study for Flower Group
John D. York, Chicago



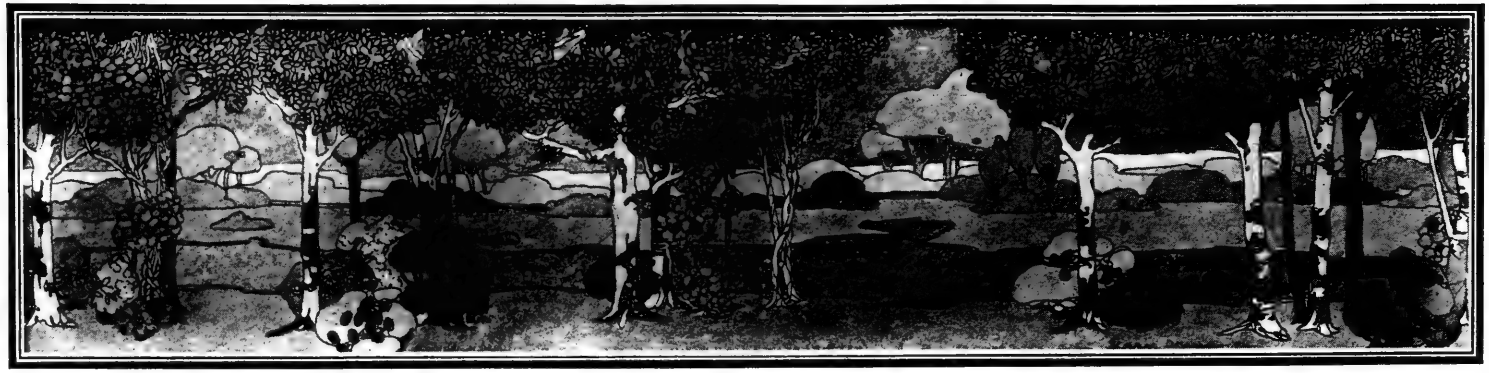
Teco Pottery
Gates Potteries, Chicago



South Shore Country Club Chicago
Marshall & Fox, Architects, Chicago



LAKE FRONT, SOUTH SHORE COUNTRY CLUB
MARSHALL & FOX, Architects, Chicago



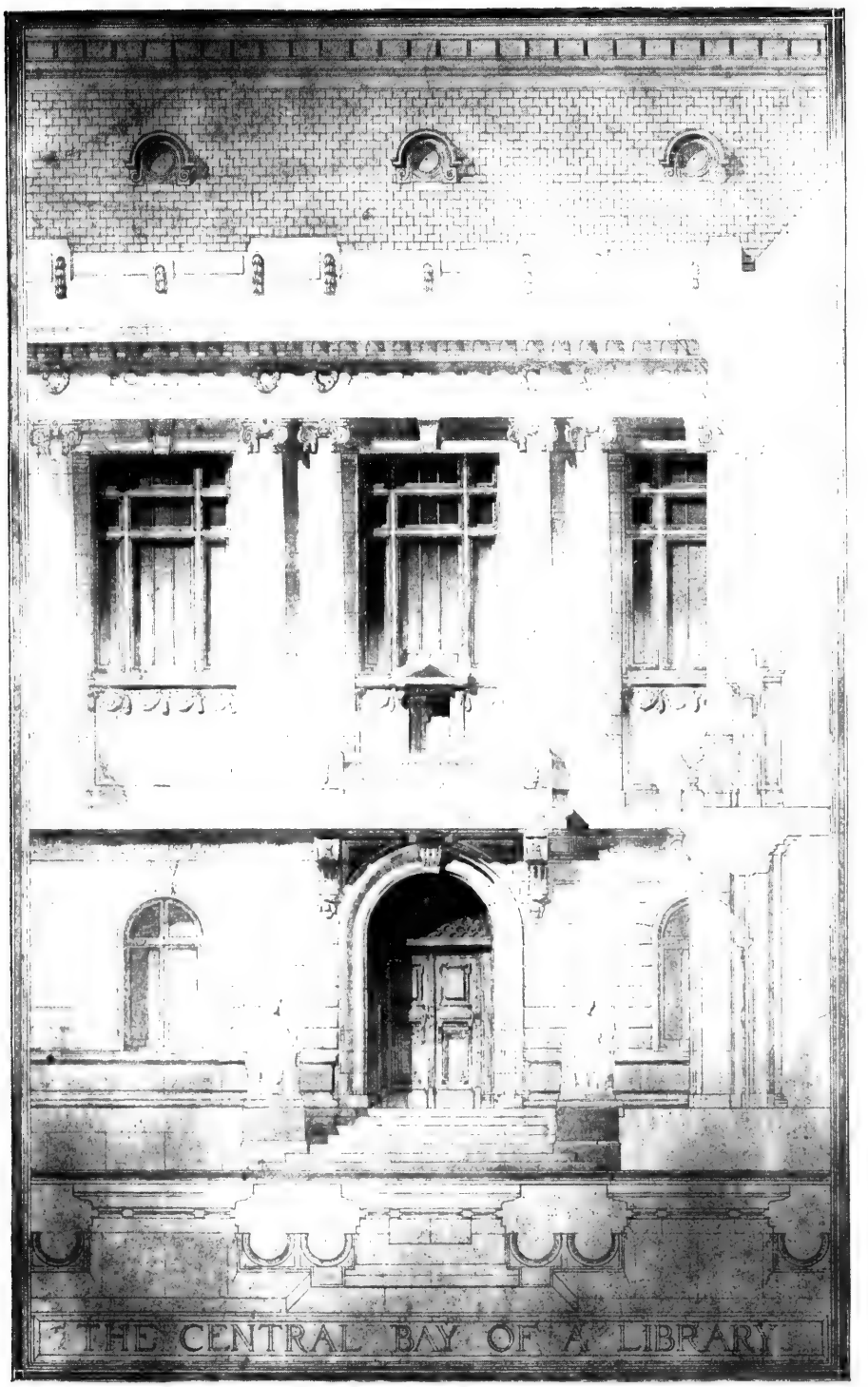
DECORATION
THE ART SHOP, JESSIE ARMS, Del.



SKETCH FOR PROPOSED RESIDENCE
H. R. WILSON, Architect, Chicago

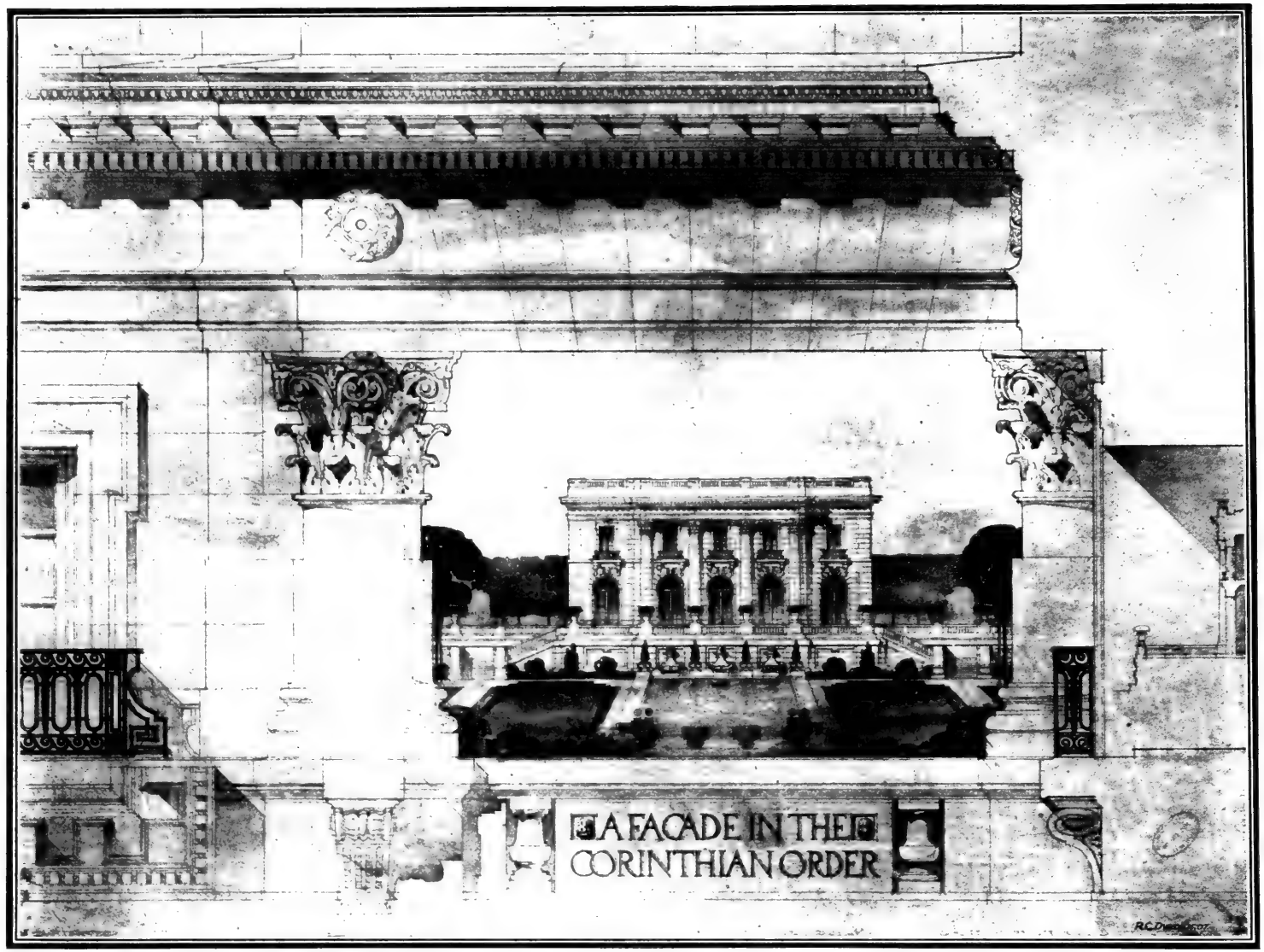


LA MAQUISE APARTMENT BUILDING
H. R. WILSON, Architect, Chicago



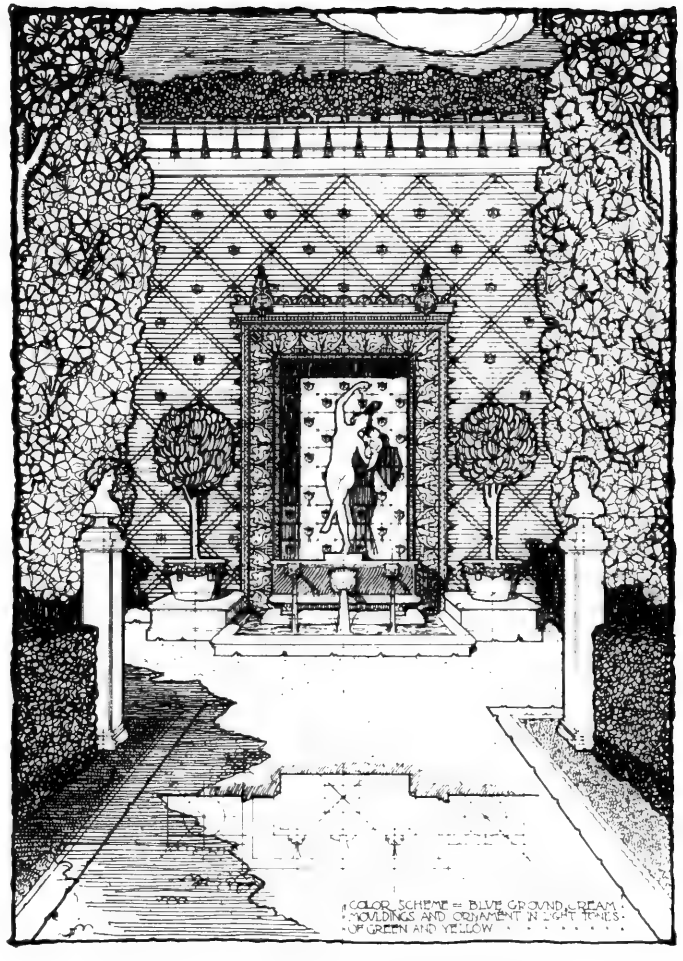
CENTRAL BAY OF A LIBRARY

E. E. CHRISTOPHER, Dept. of Architecture, Washington University, St. Louis

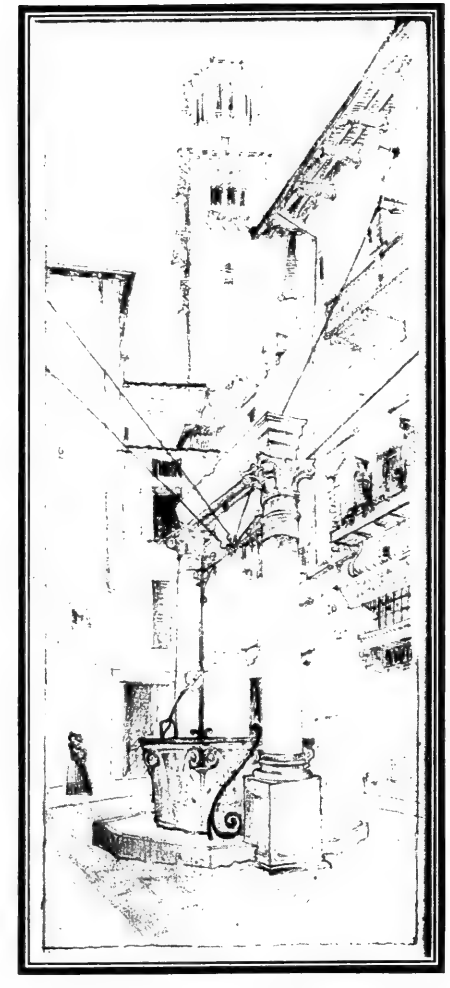


A Corinthian Facade

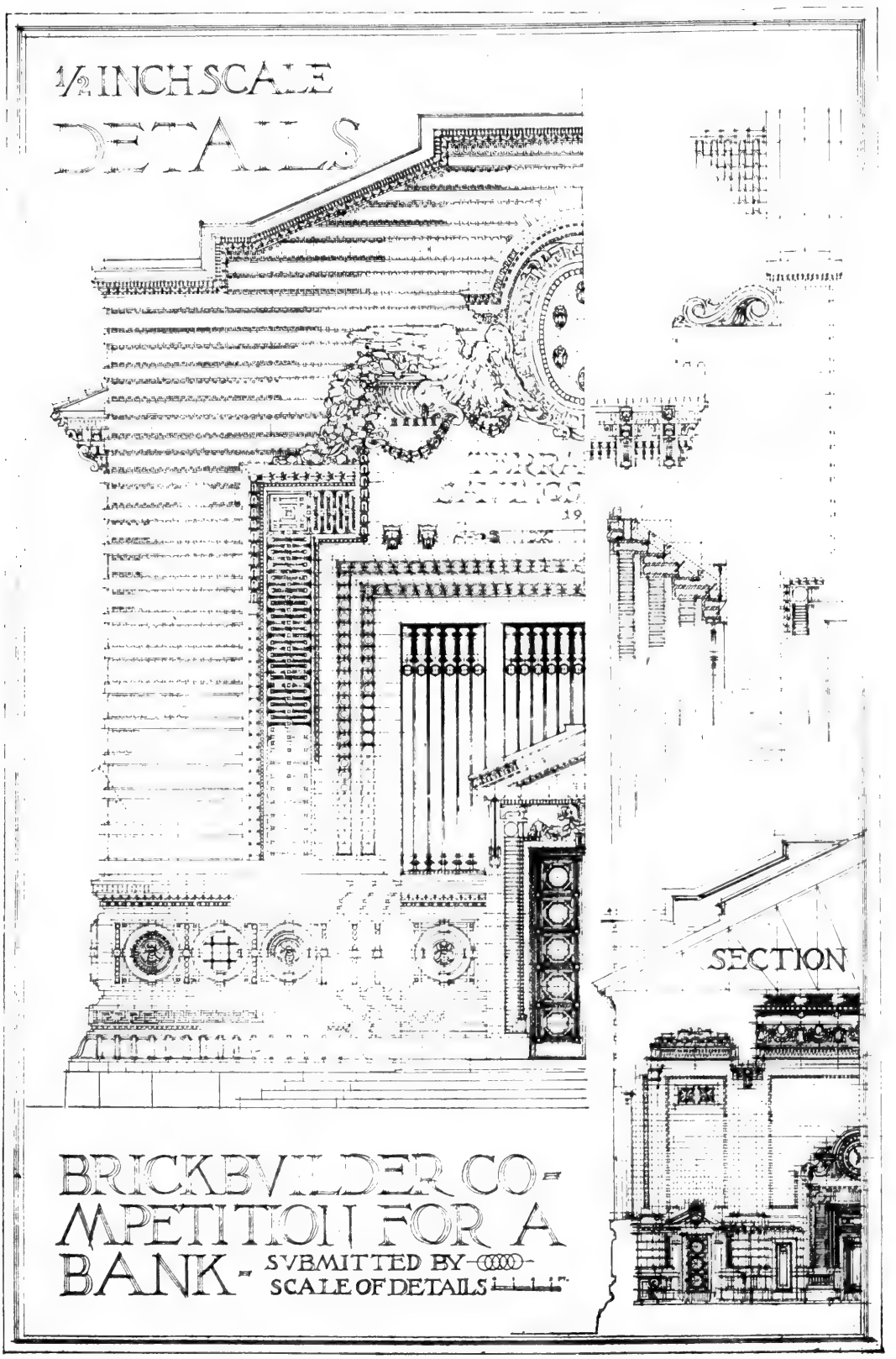
R. C. Duncan, Dept. of Architecture, Washington University, St. Louis



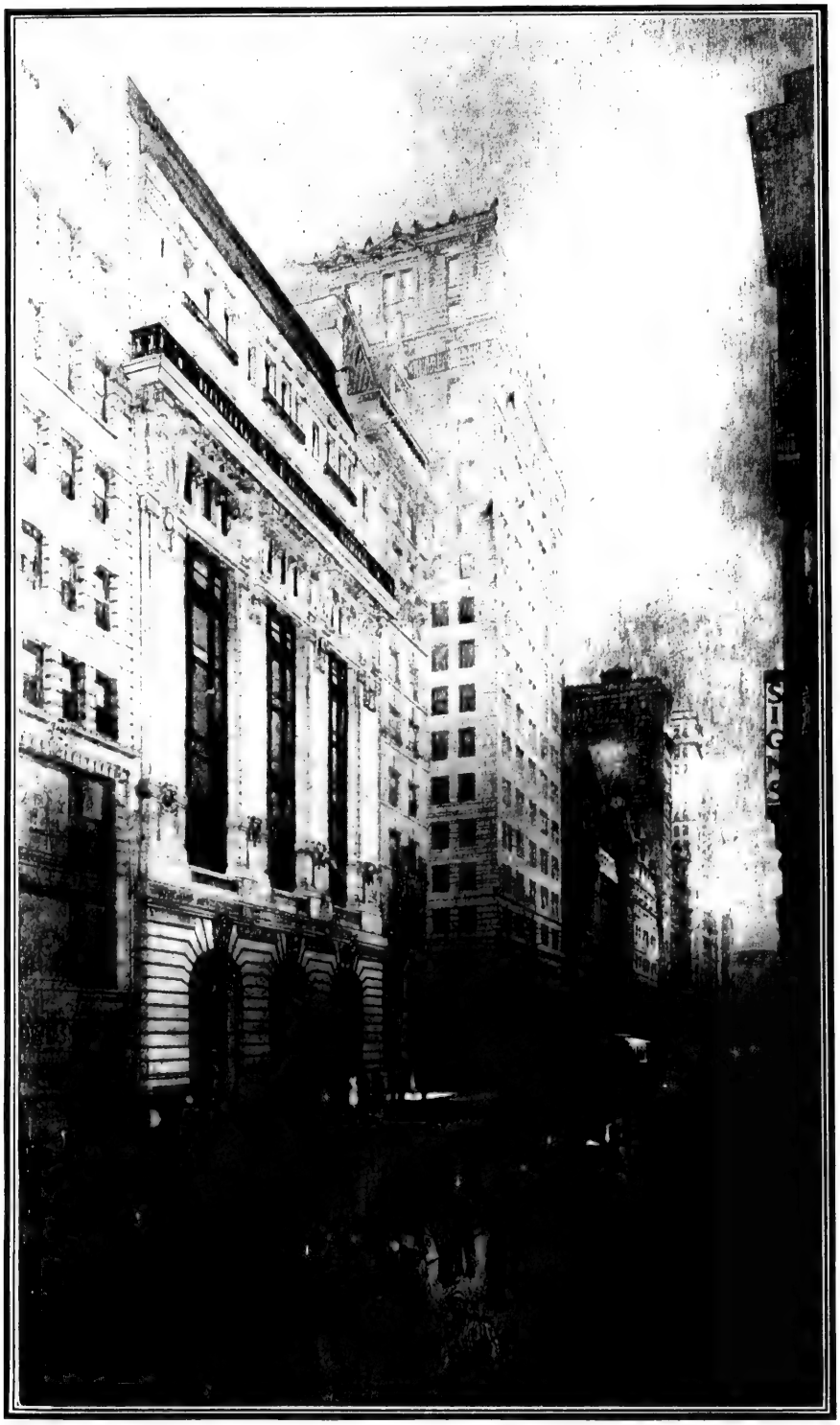
First Prize Design for a Wall Fountain
Brickbuilder Competition
Wm. L. Welton, Gordon B. Pike



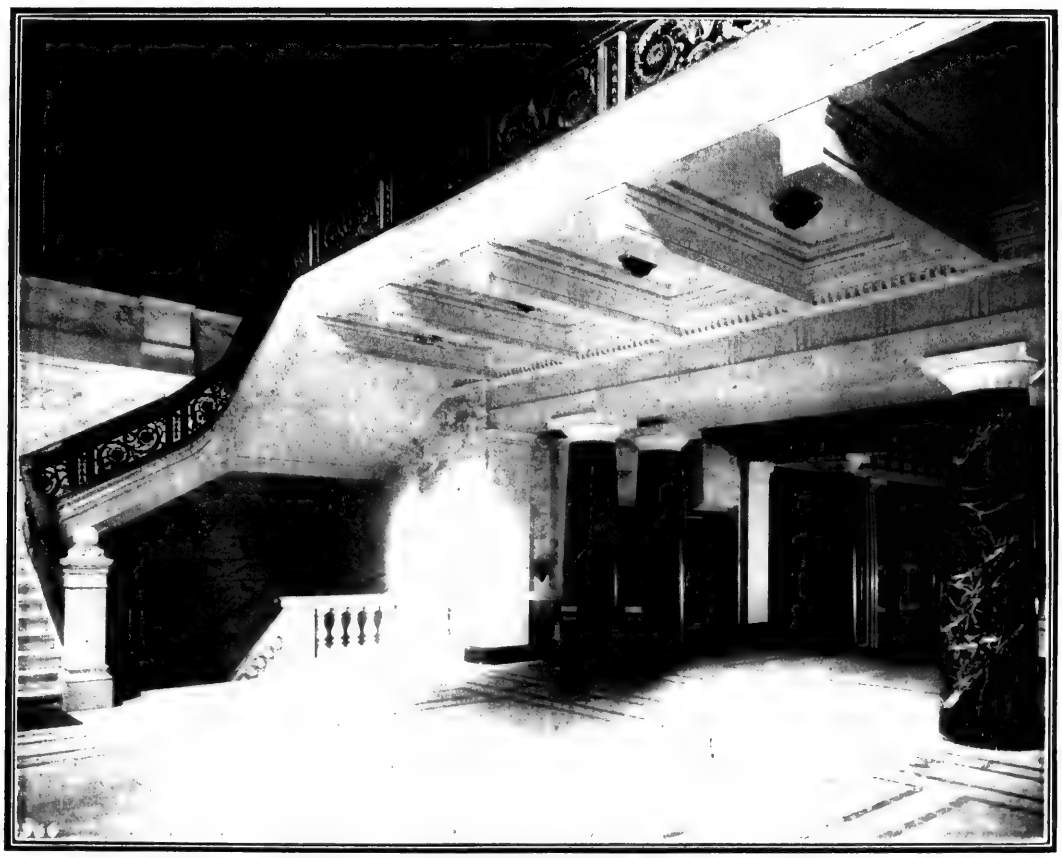
Ancient Well Head, Verona
Francis A. Nelson, New York



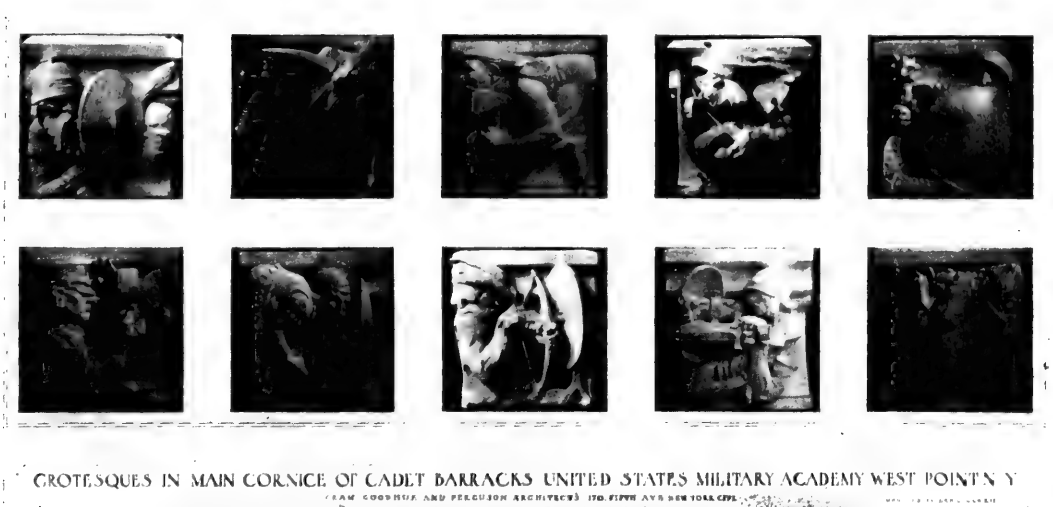
DETAIL FIRST PRIZE DESIGN, BRICKBUILDER COMPETITION
FOR A BANK BUILDING
GEO. LICHT, New York



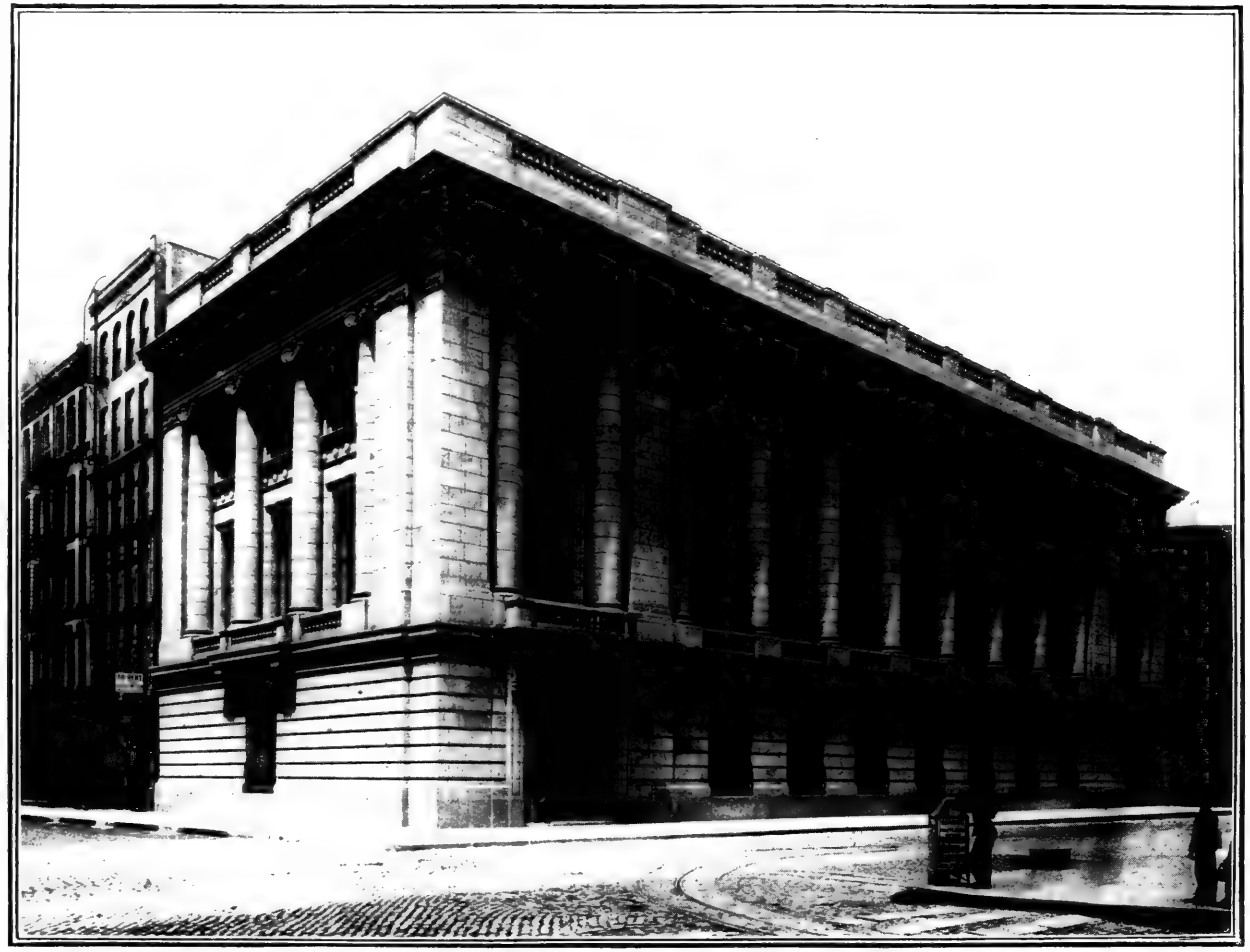
TITLE GUARANTEE & TRUST, 176 BROADWAY, NEW YORK
REED & STEM, Architects, New York



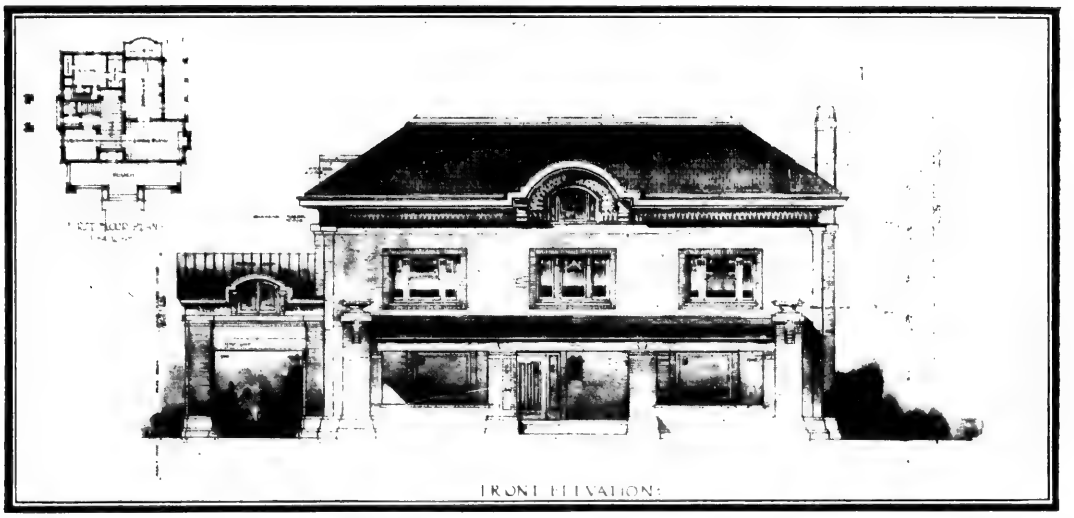
INTERIOR NORTHERN TRUST CO. BANK, CHICAGO
FROST & GRANGER, Architects, Chicago



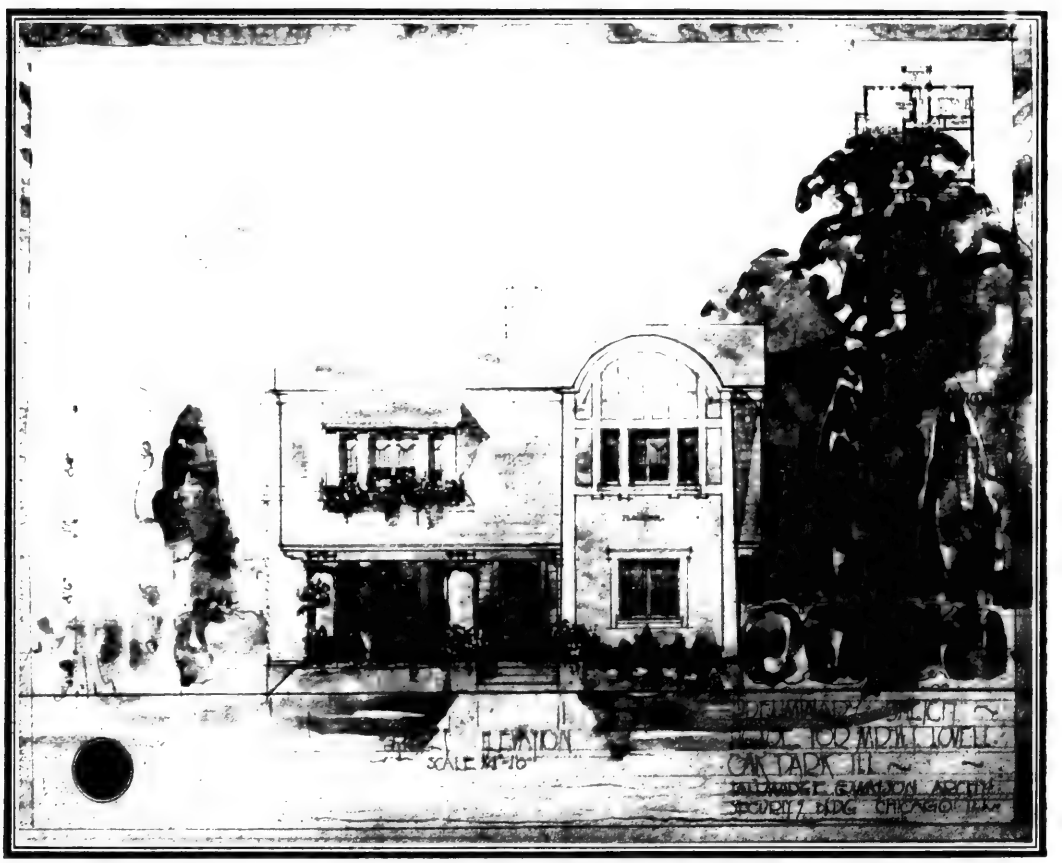
GROTESQUES IN MAIN CORNICE FOR CADET BARRACKS, WEST POINT
CRAM, GOODHUE & FERGUSON, Architects, New York



NORTHERN TRUST CO. BANK, CHICAGO
FROST & GRANGER, Architects, Chicago

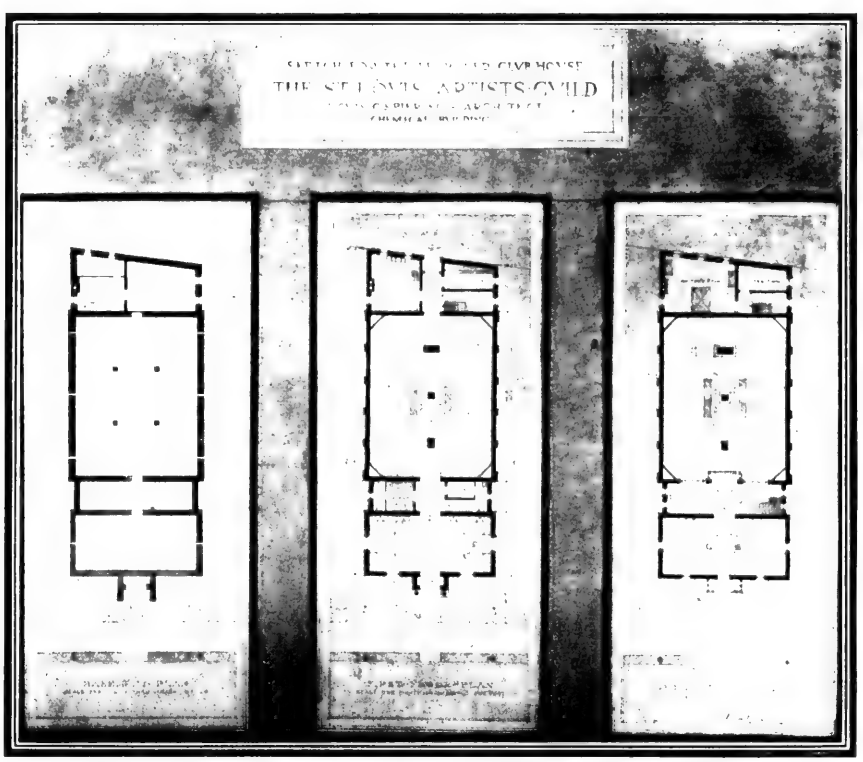


HOUSE FOR MR. LINTHICUM
TALLMADGE & WATSON, Architects, Chicago



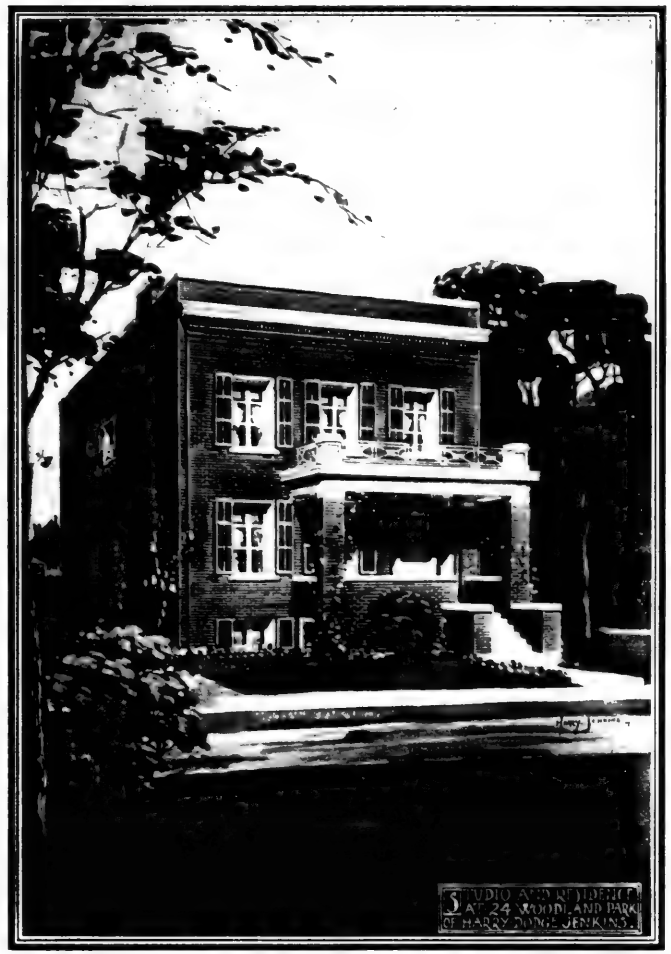
SKETCH OF HOUSE FOR MR. W. T. LOVELL, OAK PARK, ILL.
TALLMADGE & WATSON, Architects, Chicago



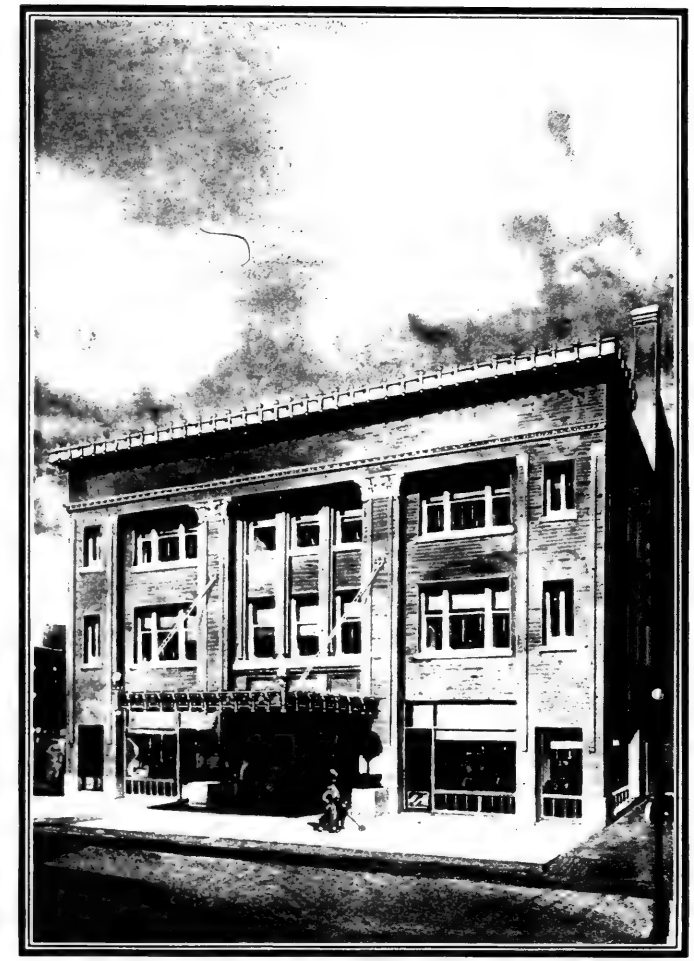


ACCEPTED DESIGN FOR THE ST. LOUIS ARTISTS GUILD CLUB HOUSE

L. C. SPIERING, Architect, St. Louis



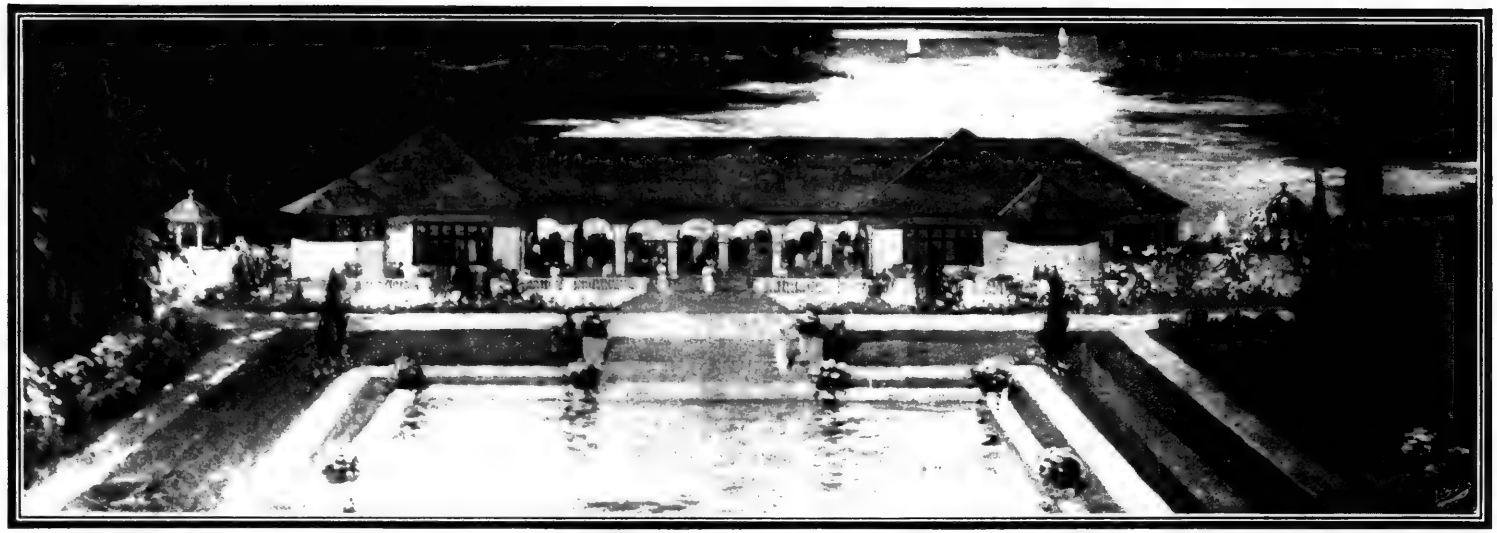
STUDIO AND RESIDENCE OF HARRY DODGE JENKINS
H. L. OTTENHEIMER, Architect, Chicago



WATERLOO THEATRE, WATERLOO, IOWA
SIDNEY LOVELL, Architect, Chicago



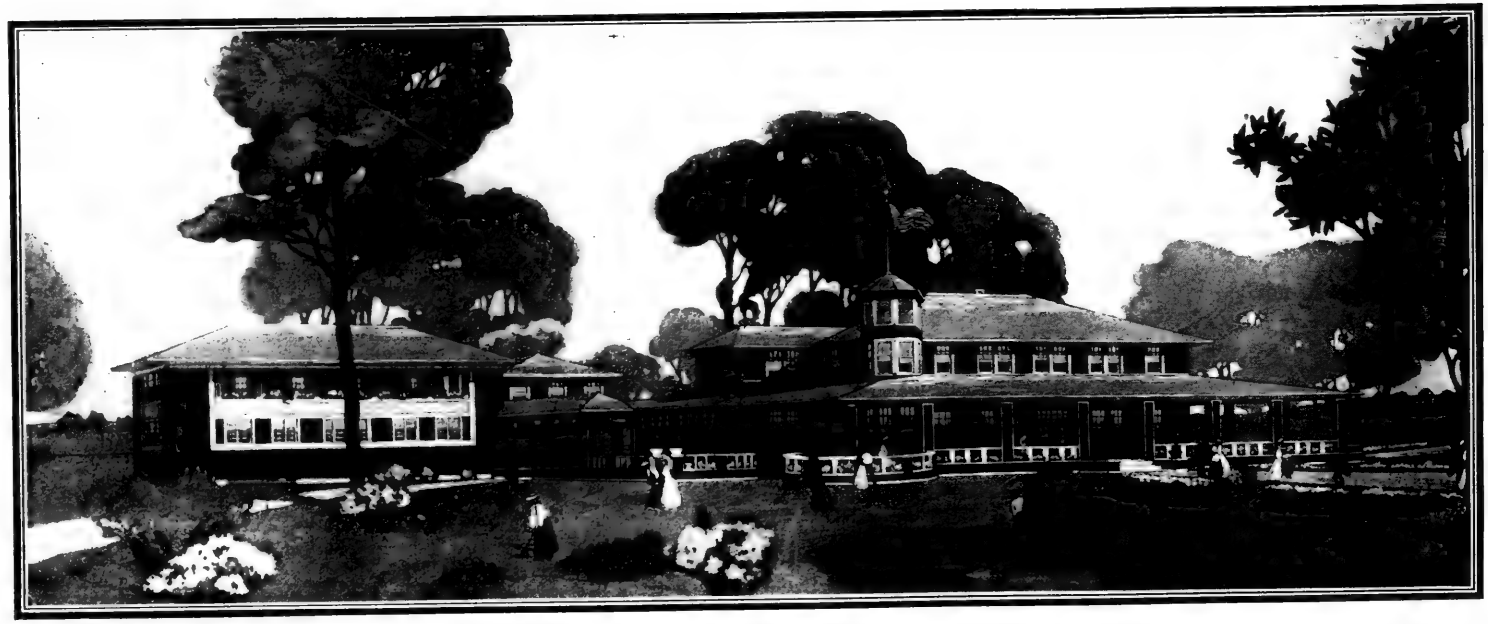
Residence at Lake Forest for B. A. Eckhart
Wm. Carbys Zimmermann, Architect, Chicago



Garfield Park Refectory, Chicago
Wm. Carbys Zimmermann, Architect, Chicago



Note for Decoration
The Art Shop, Jessie Arms



RAVISLOE COUNTRY CLUB
TREAT AND ALSCHULER, Architects, Chicago
THE ART SHOP, Del.



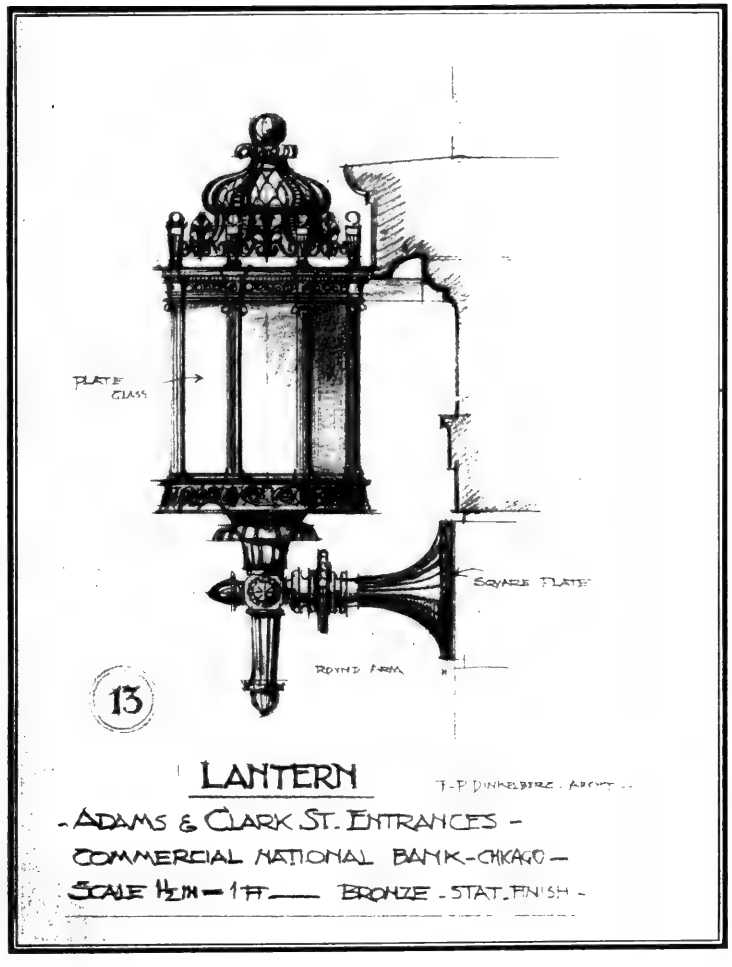
Part of Dining Room Frieze

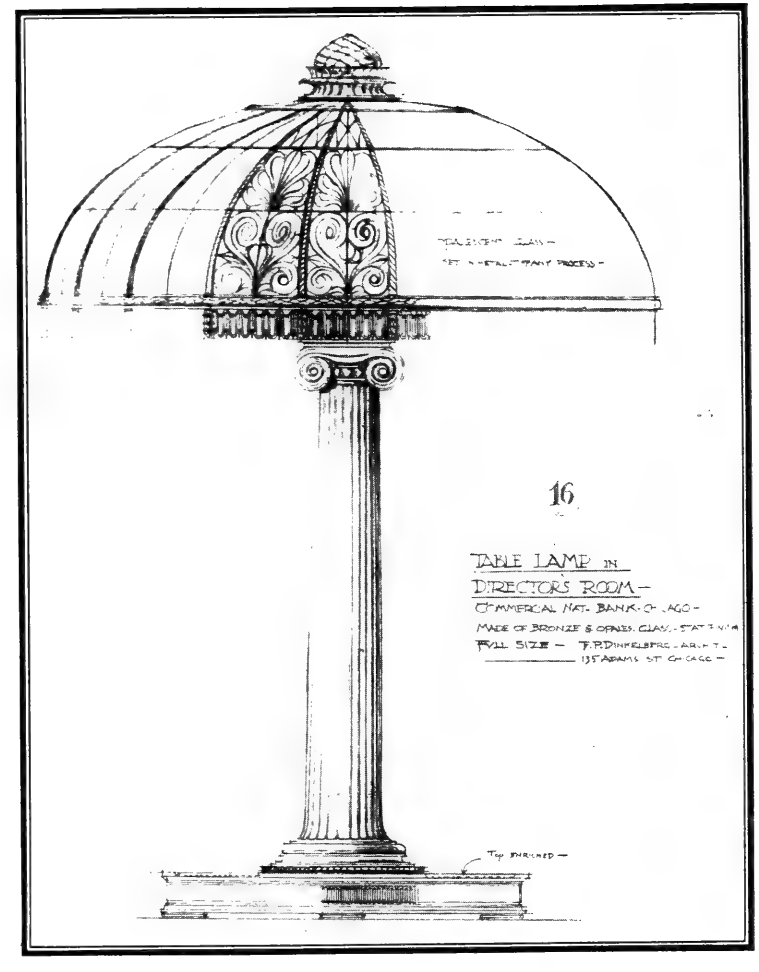
E. Theo. Behr, Chicago O. Gross, Chicago



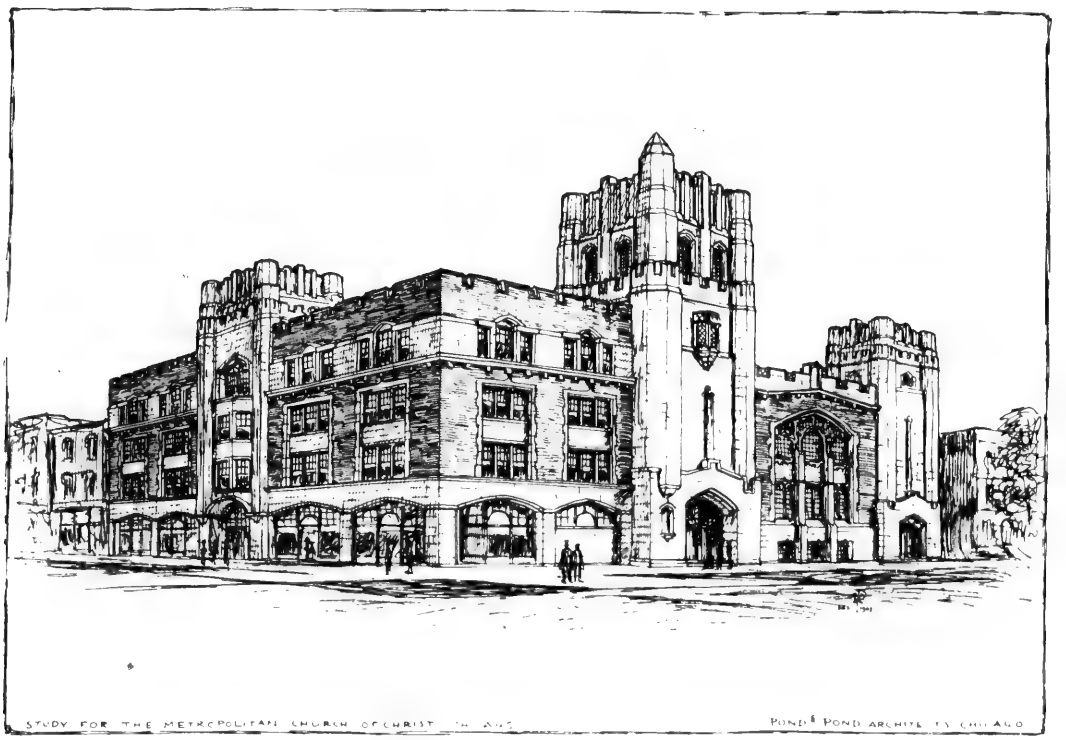
Landscape Decoration

The Art Shop, Jessie Arms





FIXTURES FOR COMMERCIAL NATIONAL BANK, CHICAGO
F. P. DINKELBERG, Chicago

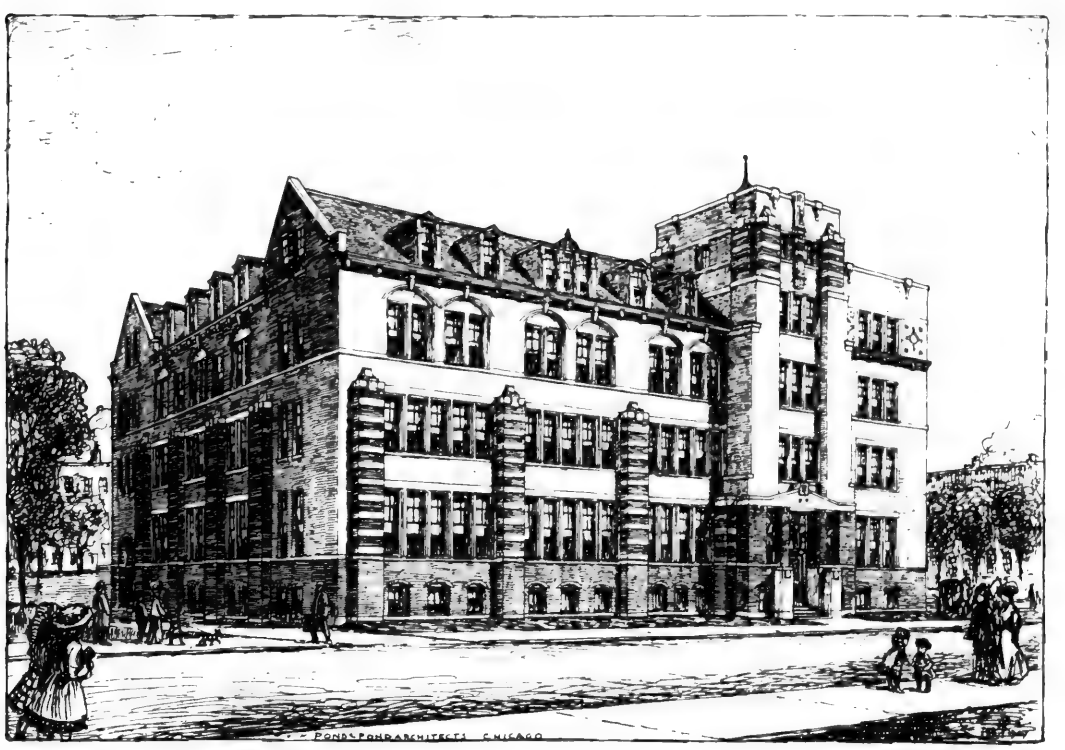


STUDY FOR THE METROPOLITAN CHURCH OF CHRIST

POND & POND ARCHITECTS CHICAGO

STUDY FOR THE METROPOLITAN CHURCH OF CHRIST, CHICAGO

POND & POND, ARCHITECTS, Chicago

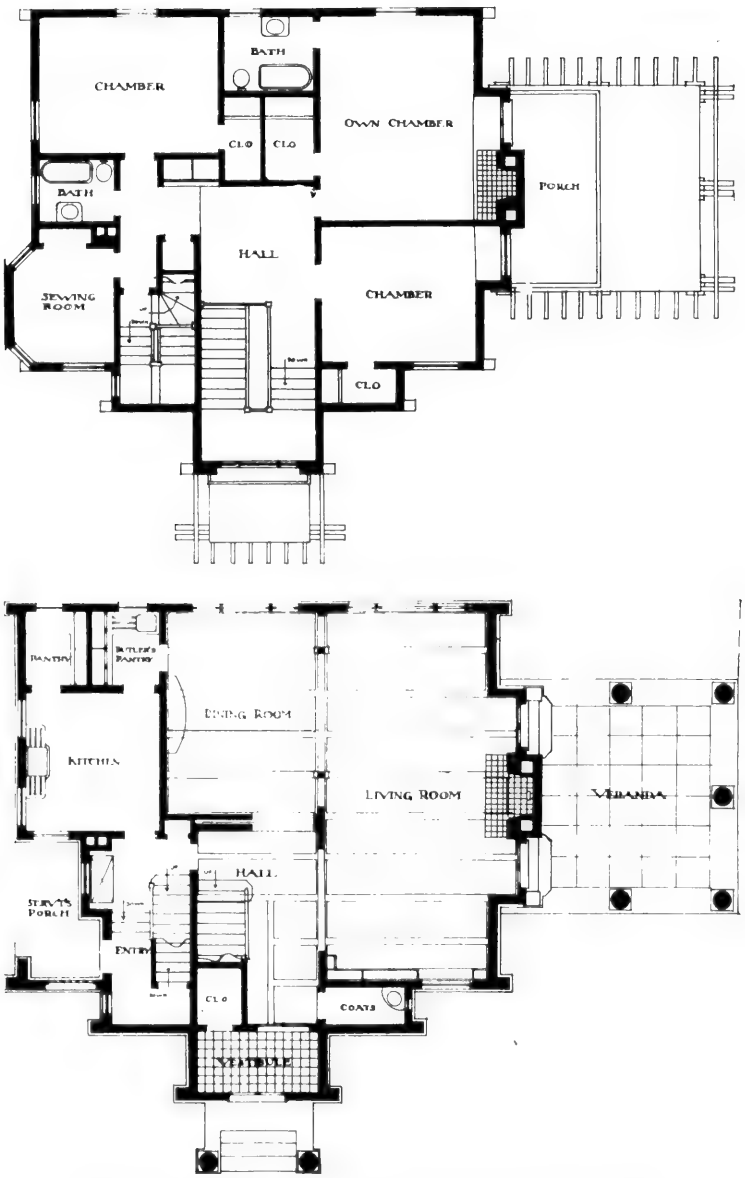


POND & POND ARCHITECTS CHICAGO

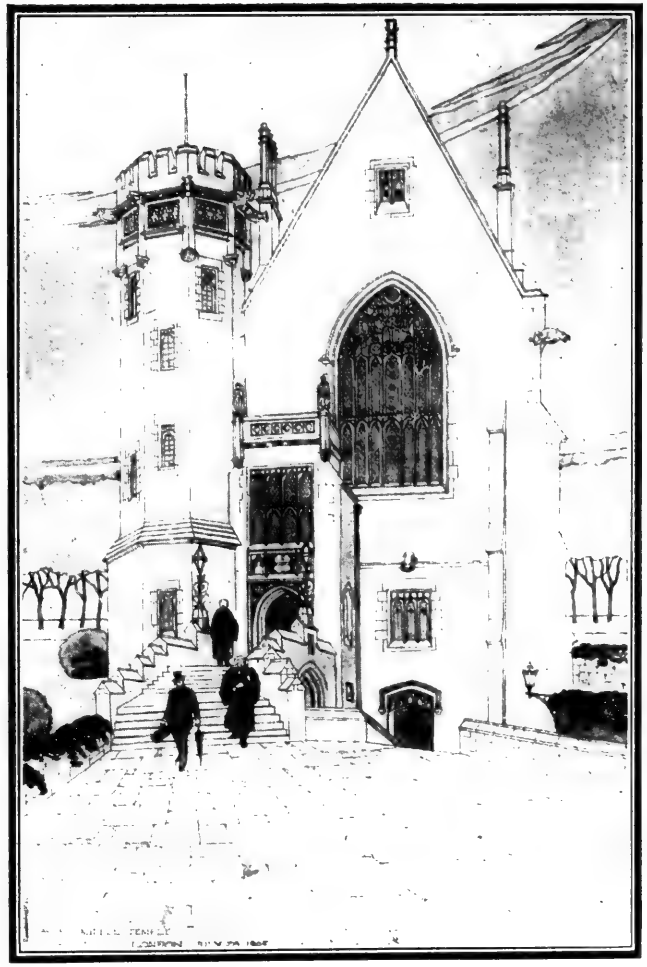
AMERICAN SCHOOL OF CORRESPONDENCE, CHICAGO

POND & POND, Architects, Chicago

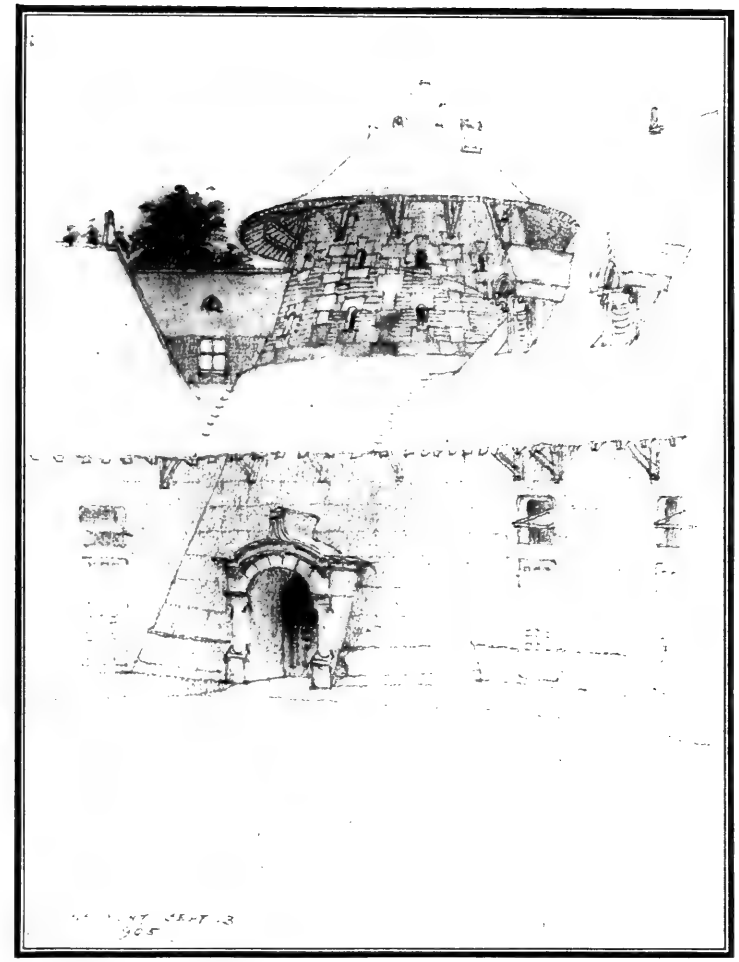




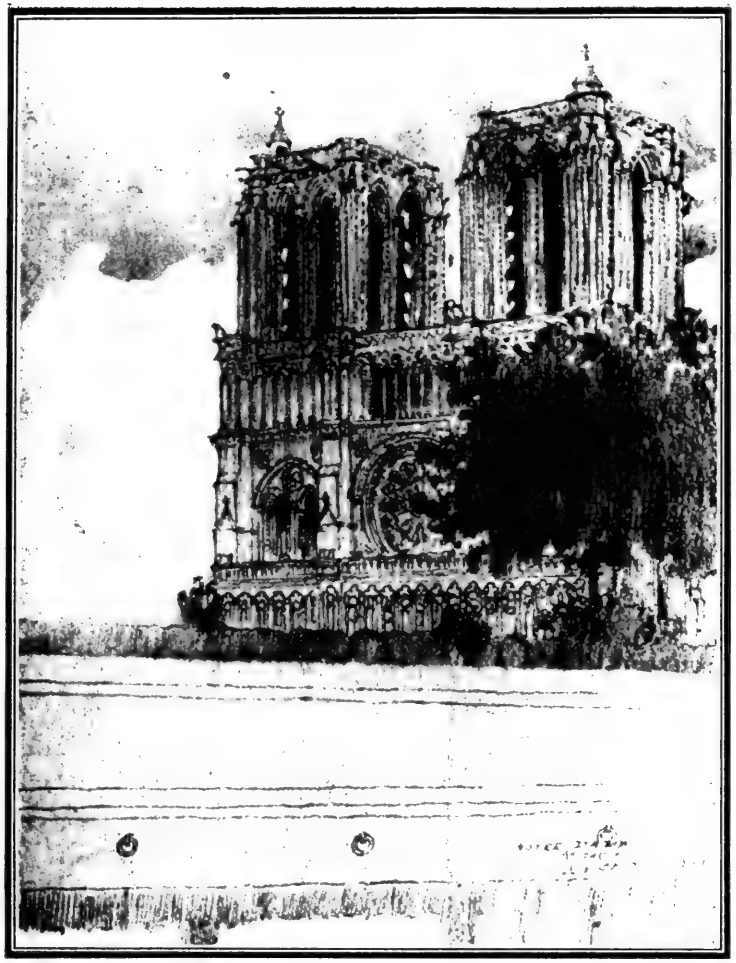
RESIDENCE OF MR. EMIL RUDOLPH, HIGHLAND PARK, ILL.
GEO. W. MAHER, Architect, Chicago



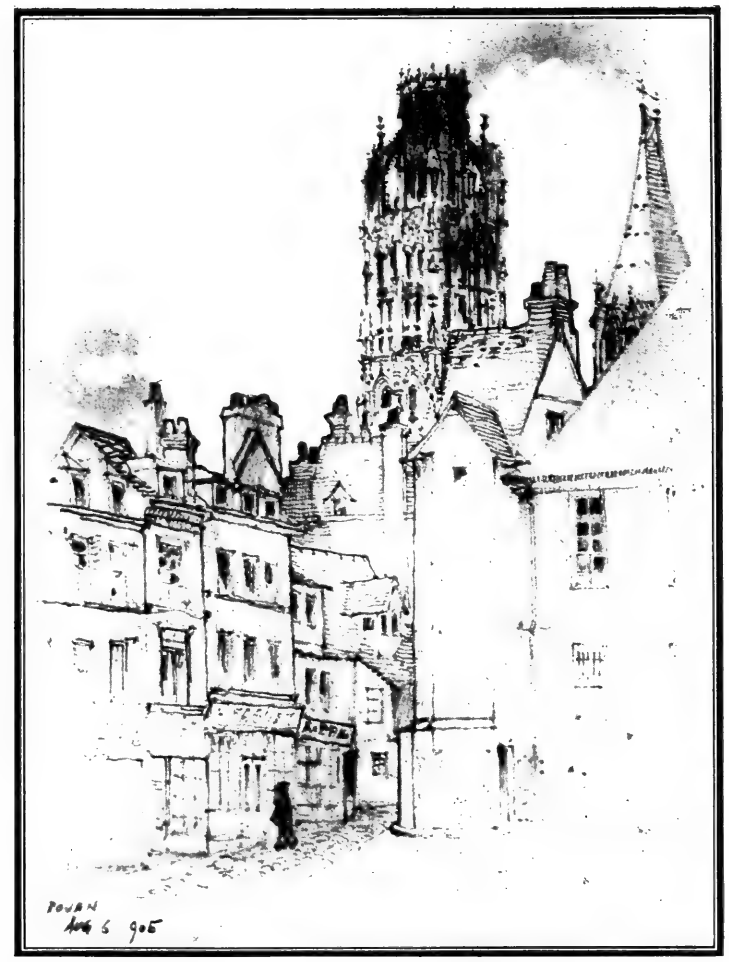
LIBRARY MIDDLE TEMPLE, LONDON
HUGO H. ZIMMERMANN, Chicago



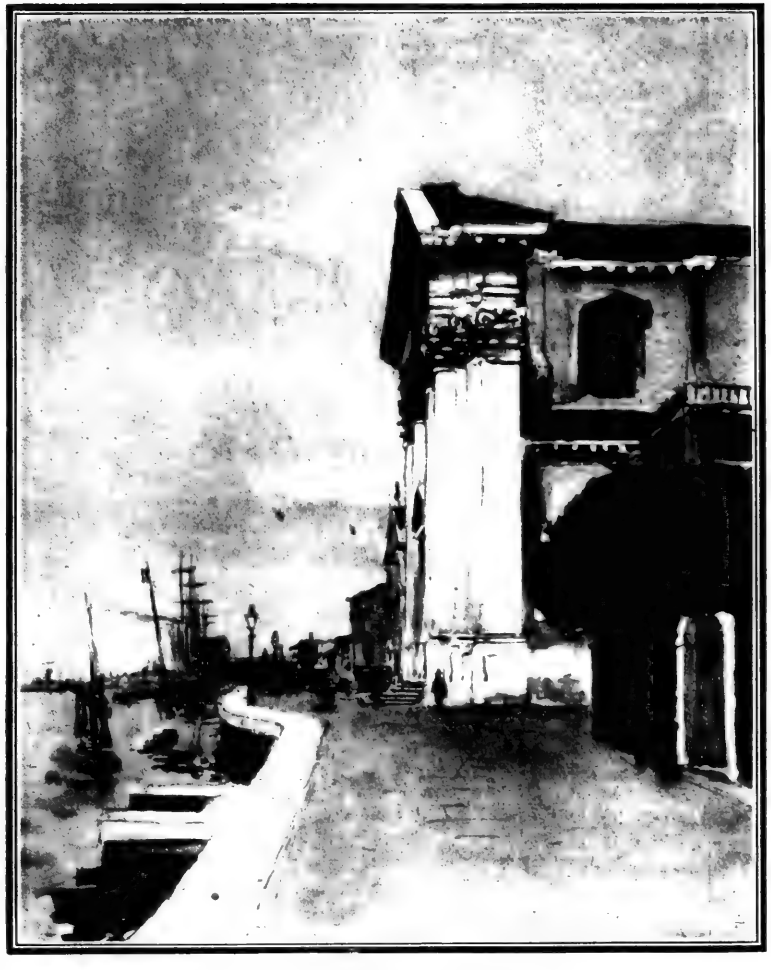
A DOVE COTE, CHAUMONT
HUGO H. ZIMMERMANN, Chicago



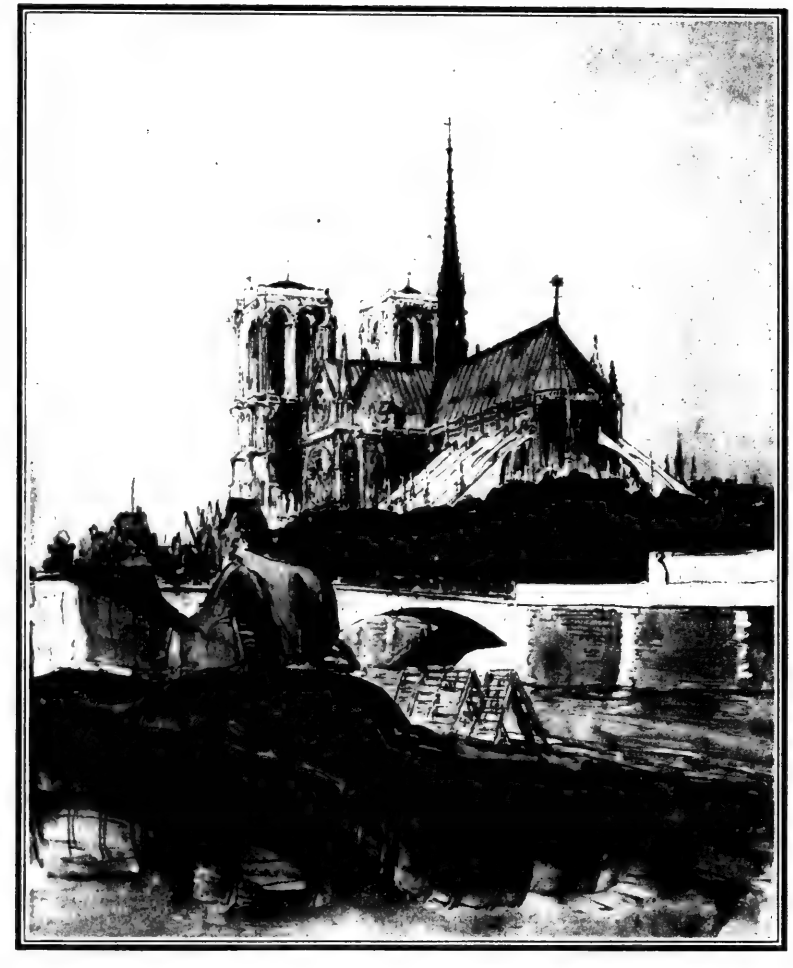
NOTRE DAME, PARIS
HUGO H. ZIMMERMANN, Chicago



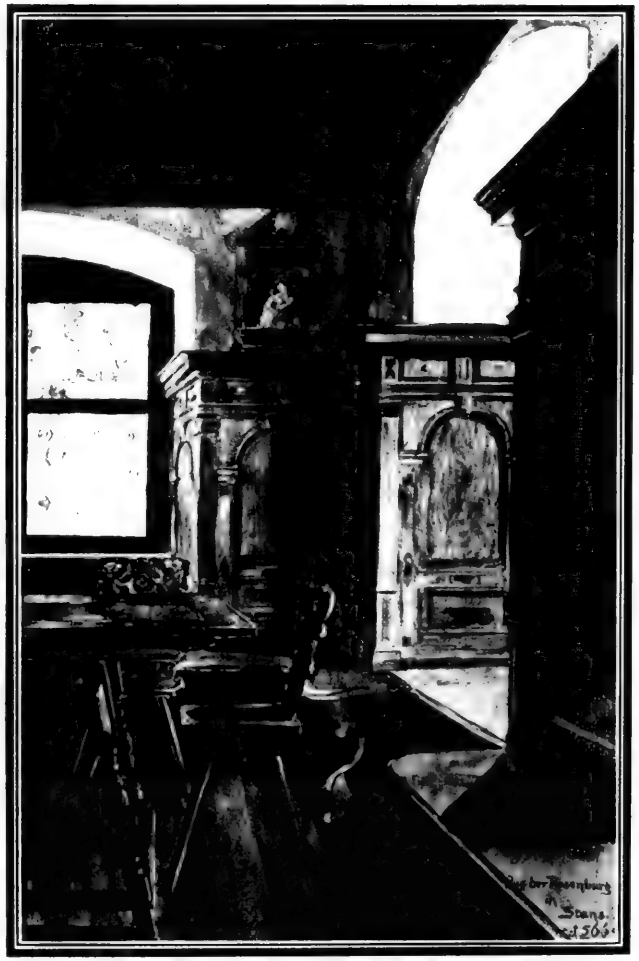
TOUR DE BEURRE, ROUEN
HUGO H. ZIMMERMANN, Chicago



I. Gesuati, Venice
C. H. Hammond, Chicago



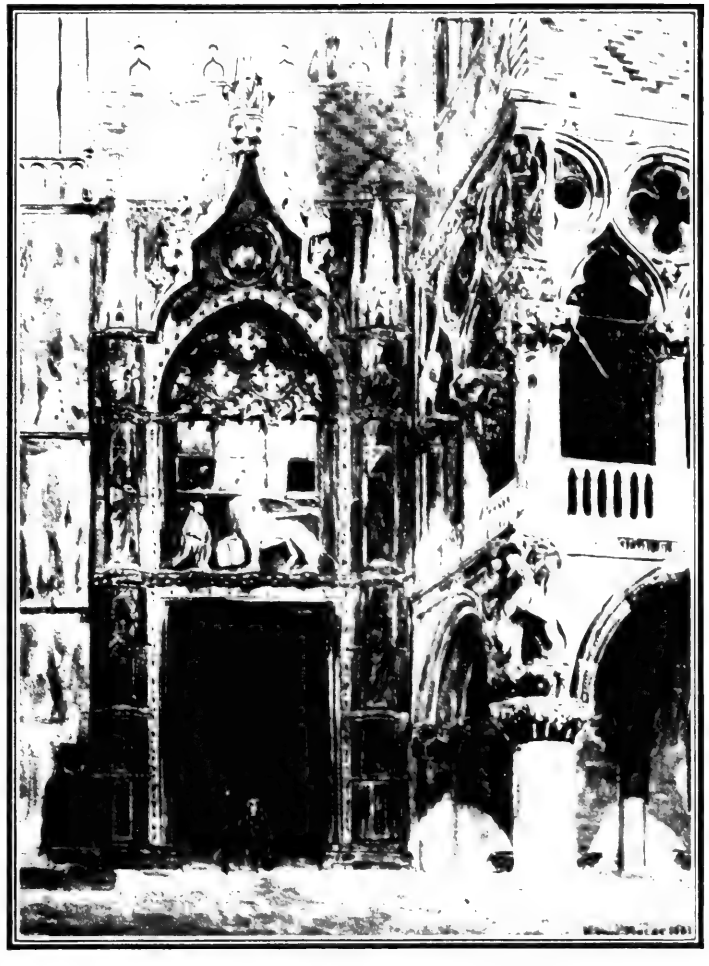
Notre Dame, Paris
C. H. Hammond, Chicago



Interior in Rosenberg Castle, Switzerland
Waldemar H. Ritter, Chicago



Dans le Jardin des Tuileries
M. C. Chatten, Chicago

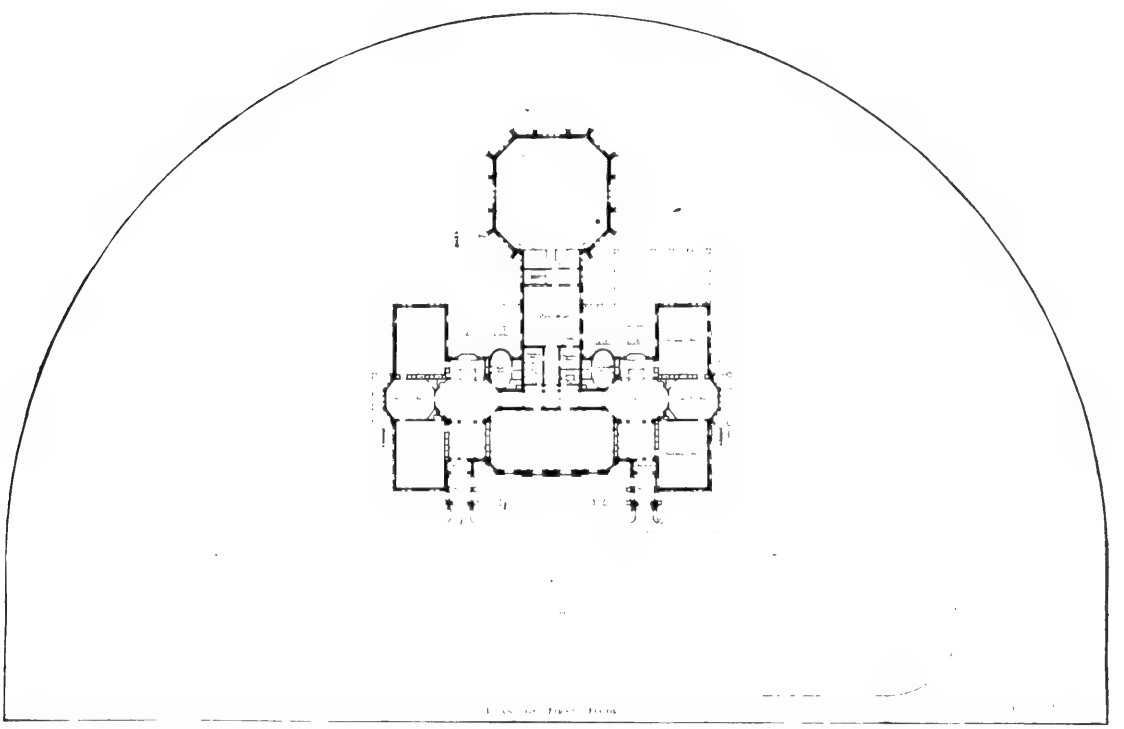


Porta Della Carta, Venice
H. Van Buren Magonigle, Architect, Chicago



Shooting Lodge for Mr. Albert G. Meier
Dean & Dean, Architects, Chicago





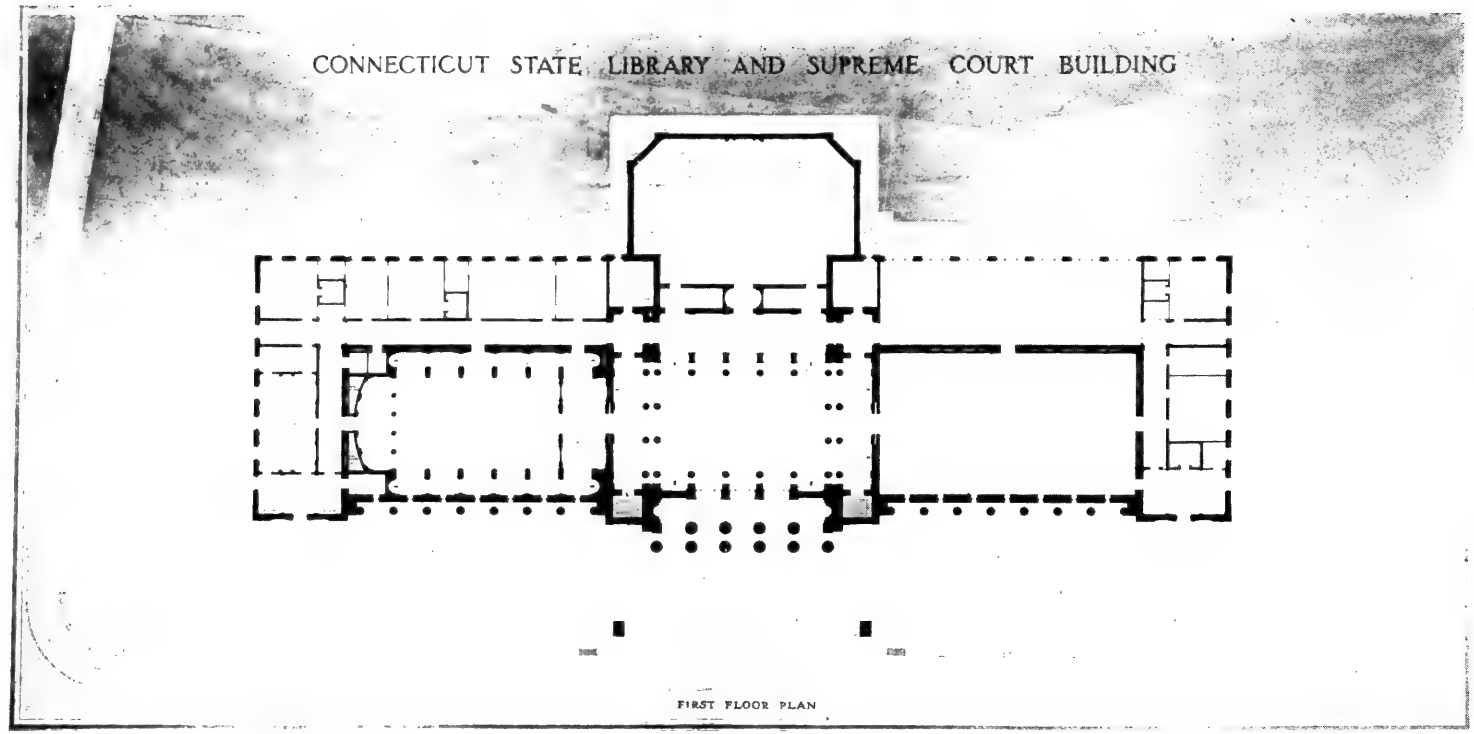
First Floor Plan

High School Building, Fairhaven, Mass.

Brigham, Coveney & Bisbee, Architects, Boston



ELEVATION
CONNECTICUT STATE LIBRARY AND SUPREME COURT BUILDING
CASS GILBERT AND WARREN R. BRIGGS, Associate Architects, New York

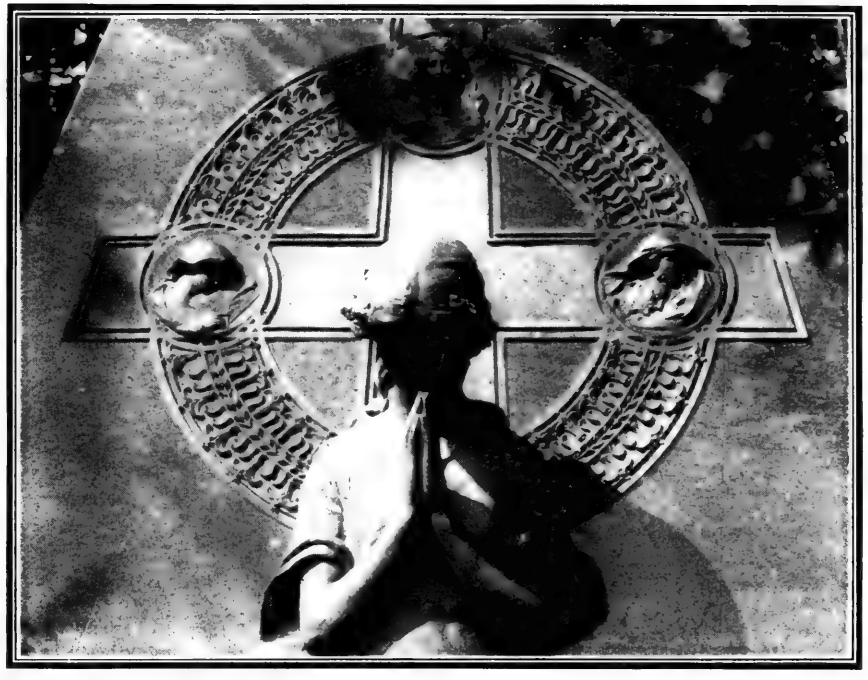


First Floor Plan
Connecticut State Library and Supreme Court Building
Cass Gilbert and Warren R. Briggs, Associate Architects, New York



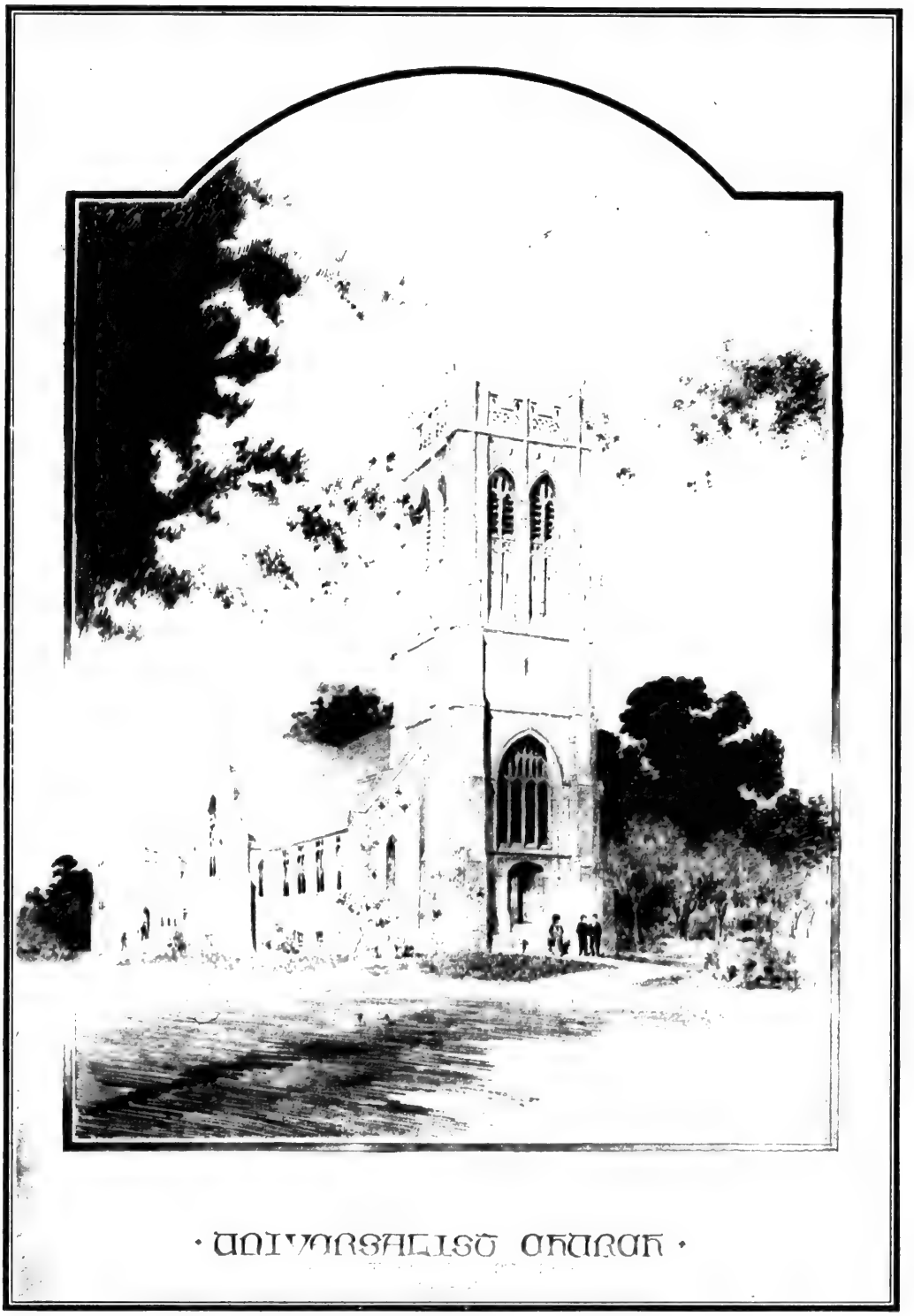
Drawings for Catalogue of Grueby Garden Pottery

Addison B. LeBoutillier, Boston





SANGER MONUMENT, GRACELAND CEMETERY
DEAN AND DEAN, Architects, Chicago
LEON HERMANT, Sculptor

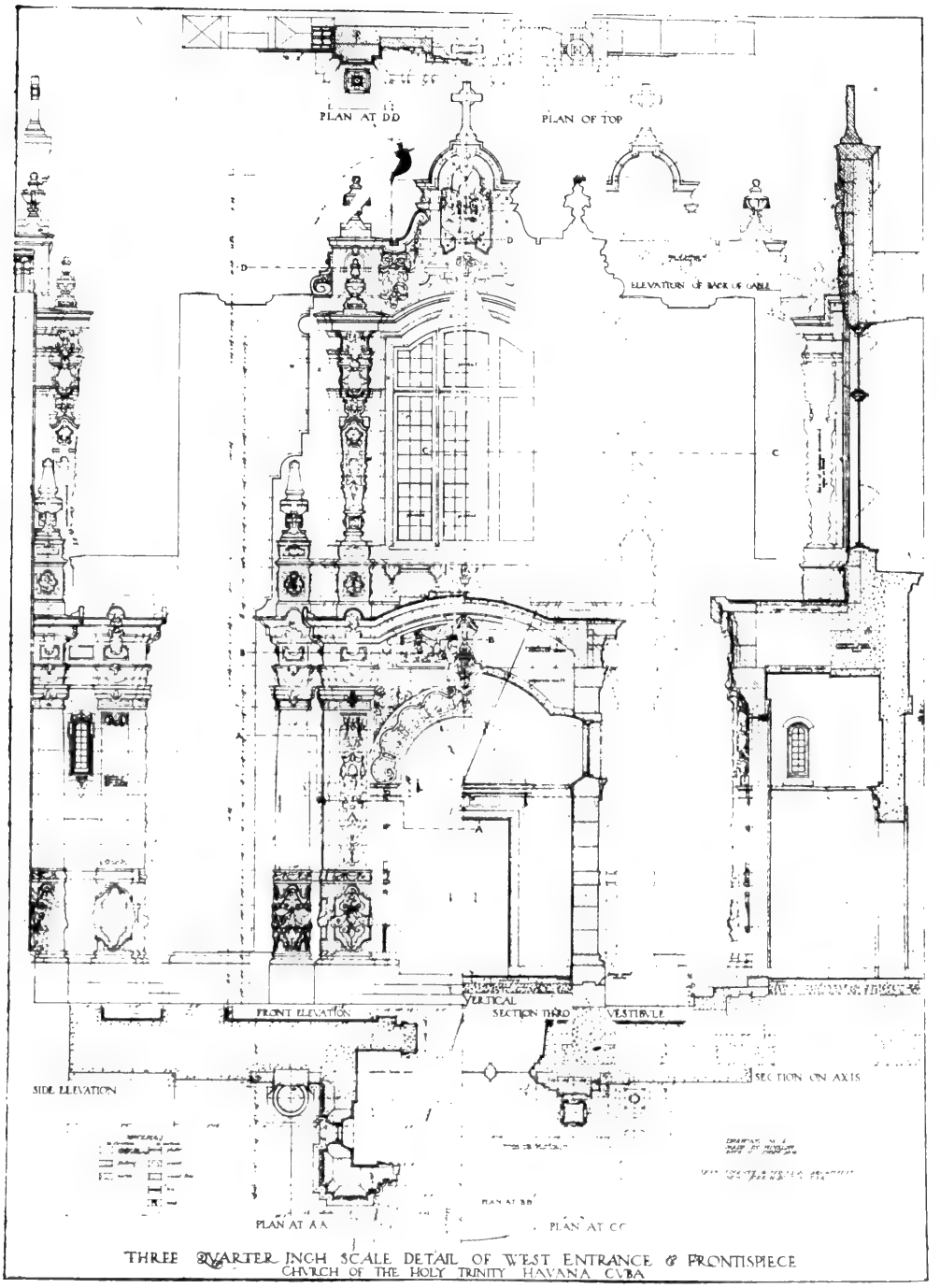


UNIVERSALIST CHURCH, MALDEN, MASS.
NEWHALL AND BLEVINS, Architects, Boston



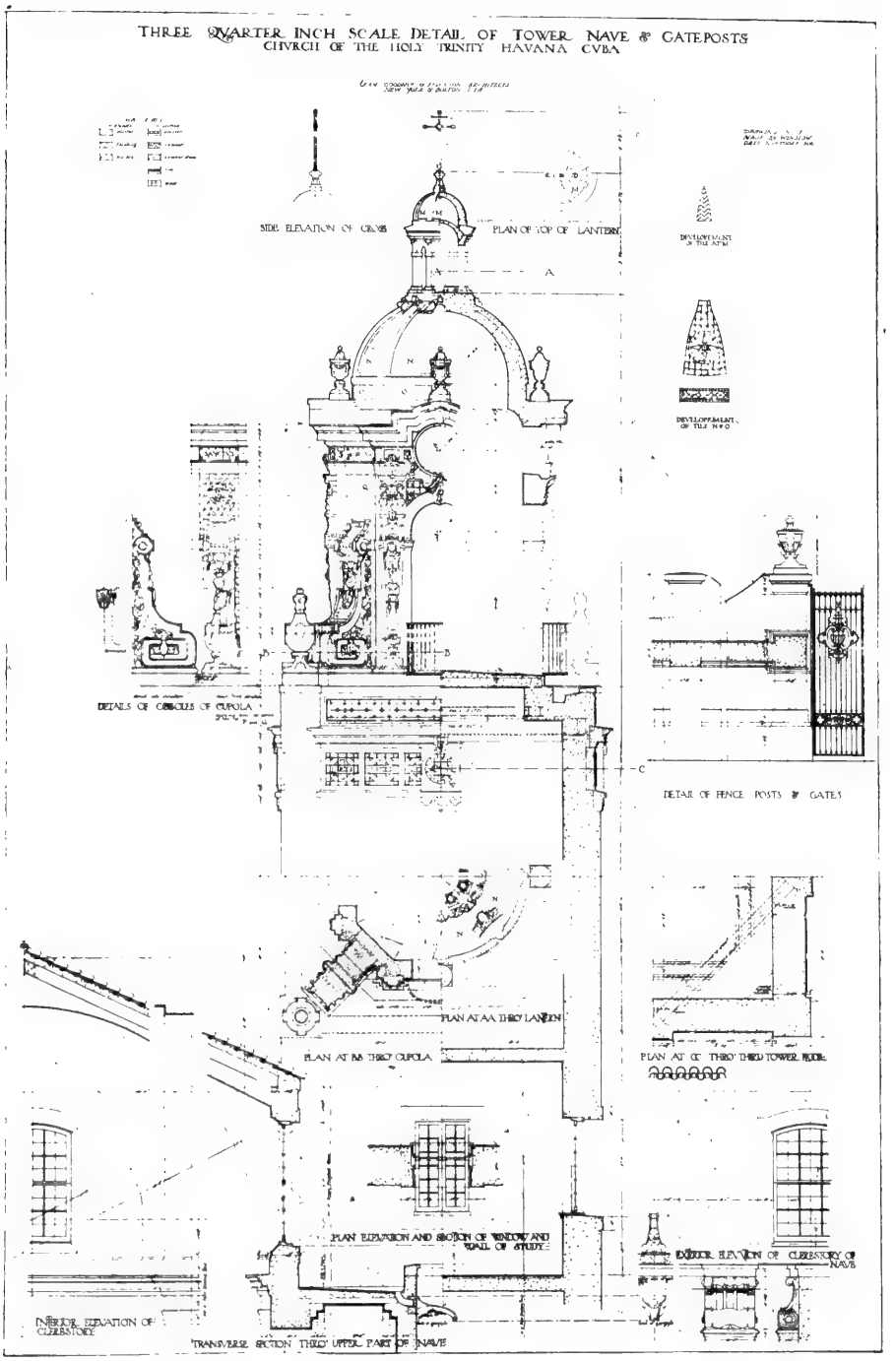
CATHEDRAL, HAVANA, CUBA

CRAM, GOODHUE AND FERGUSON, Architects, New York

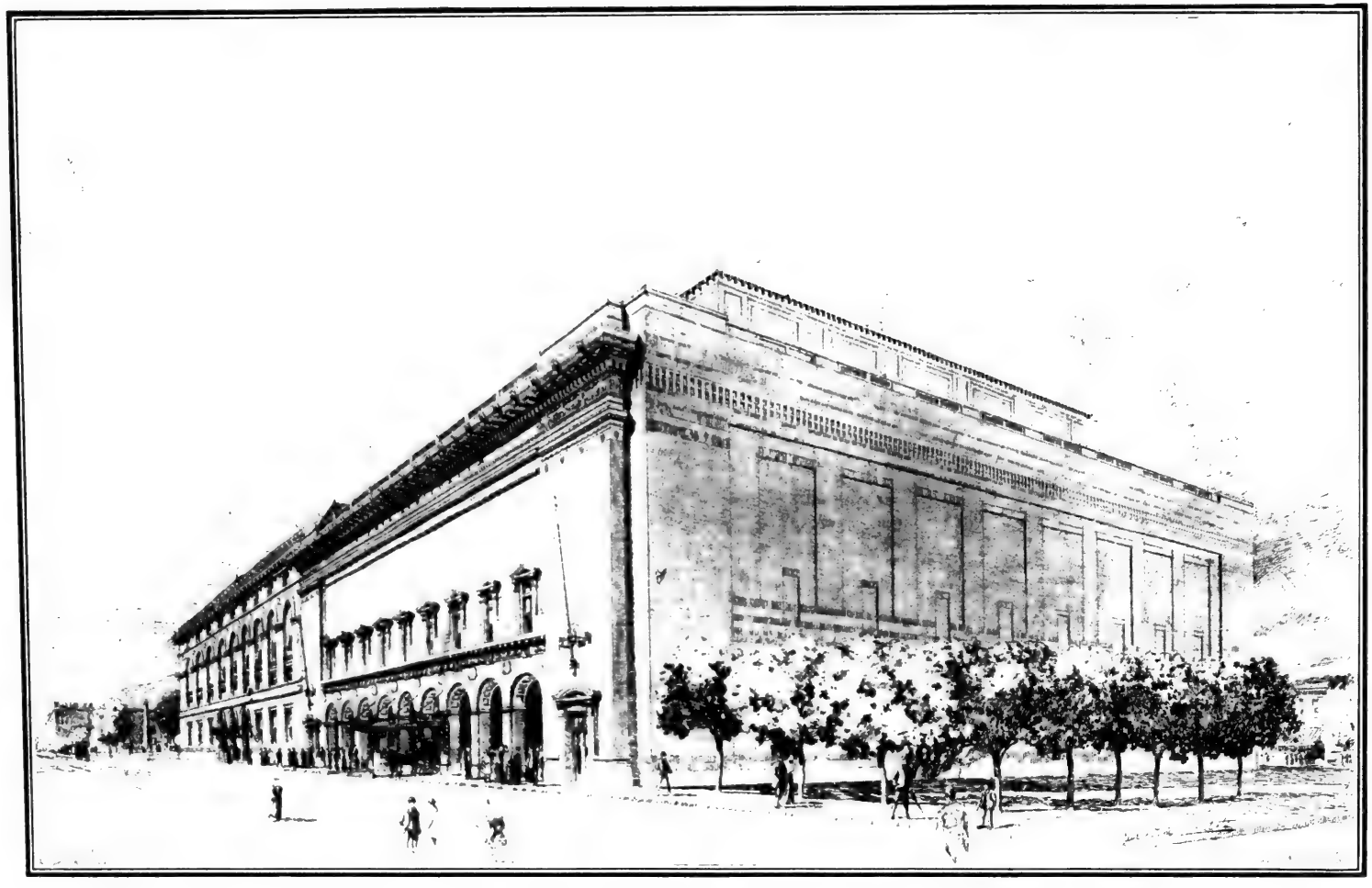


CHURCH, HAVANA, CUBA—DETAIL OF WEST ENTRANCE

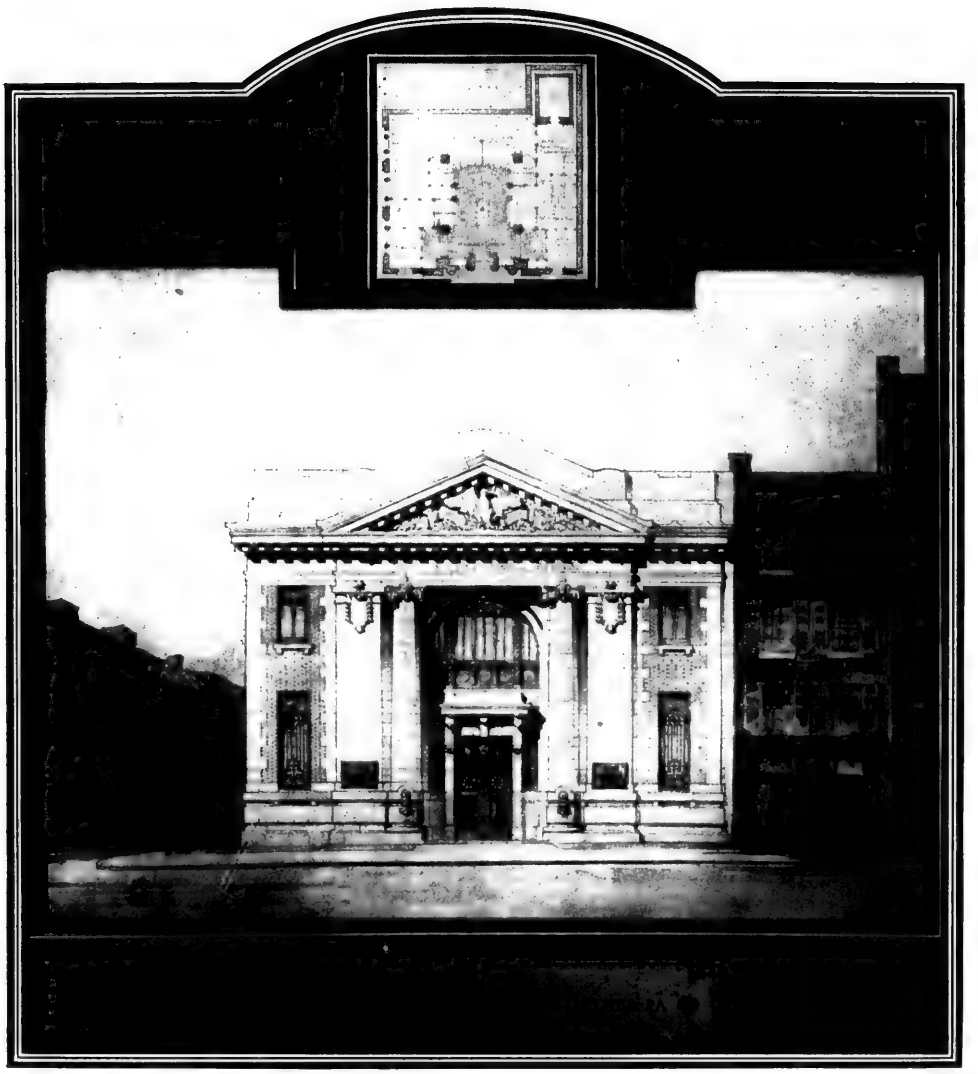
CRAM, GOODHUE AND FERGUSON, Architects, New York



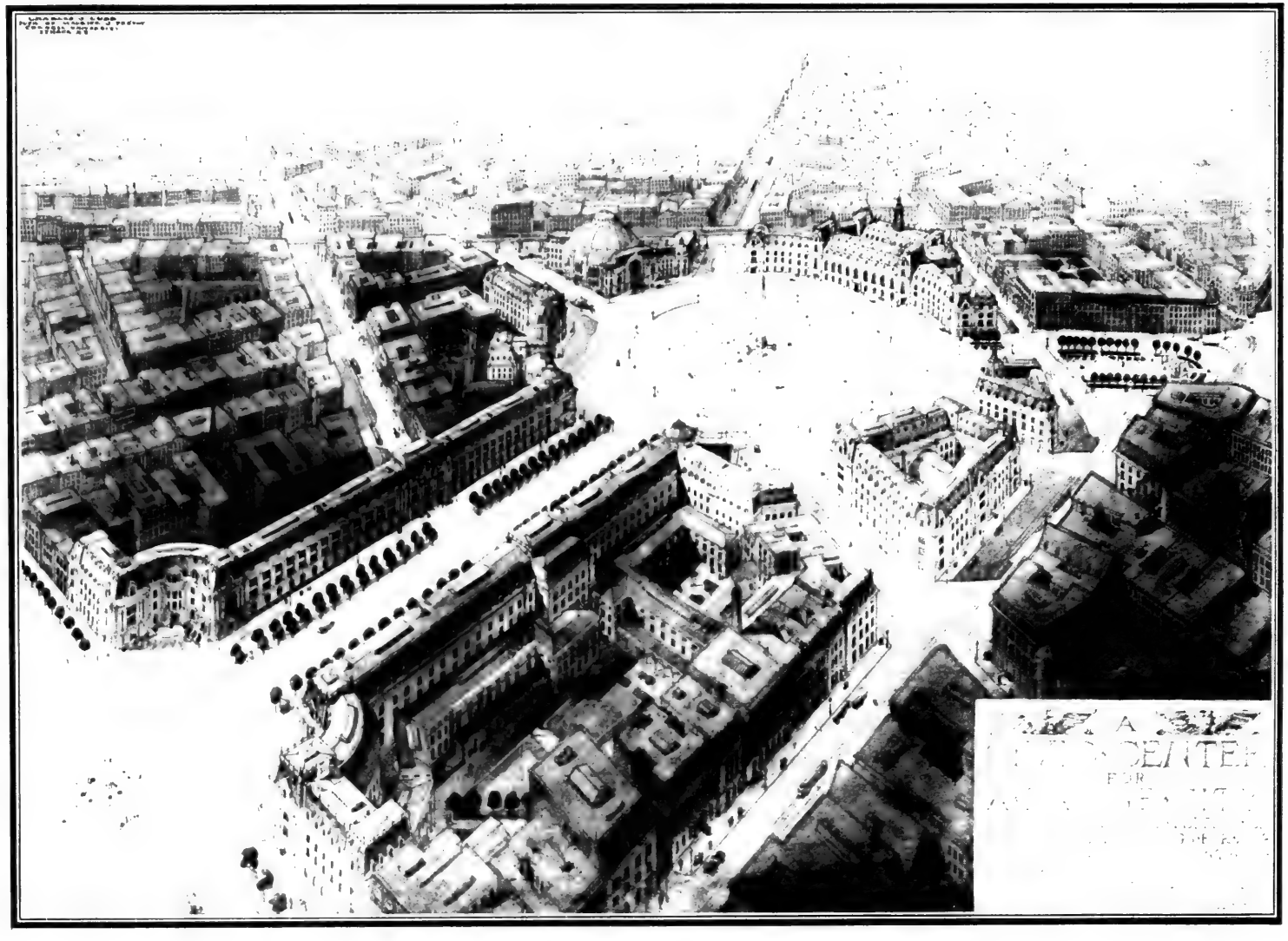
CHURCH, HAVANA, CUBA
DETAIL TOWER, NAVE AND GATE POSTS
CRAM, GOODHUE AND FERGUSON, Architects, New York



ST. PAUL AUDITORIUM, ST. PAUL, MINN
REED AND STEM, Architects, New York



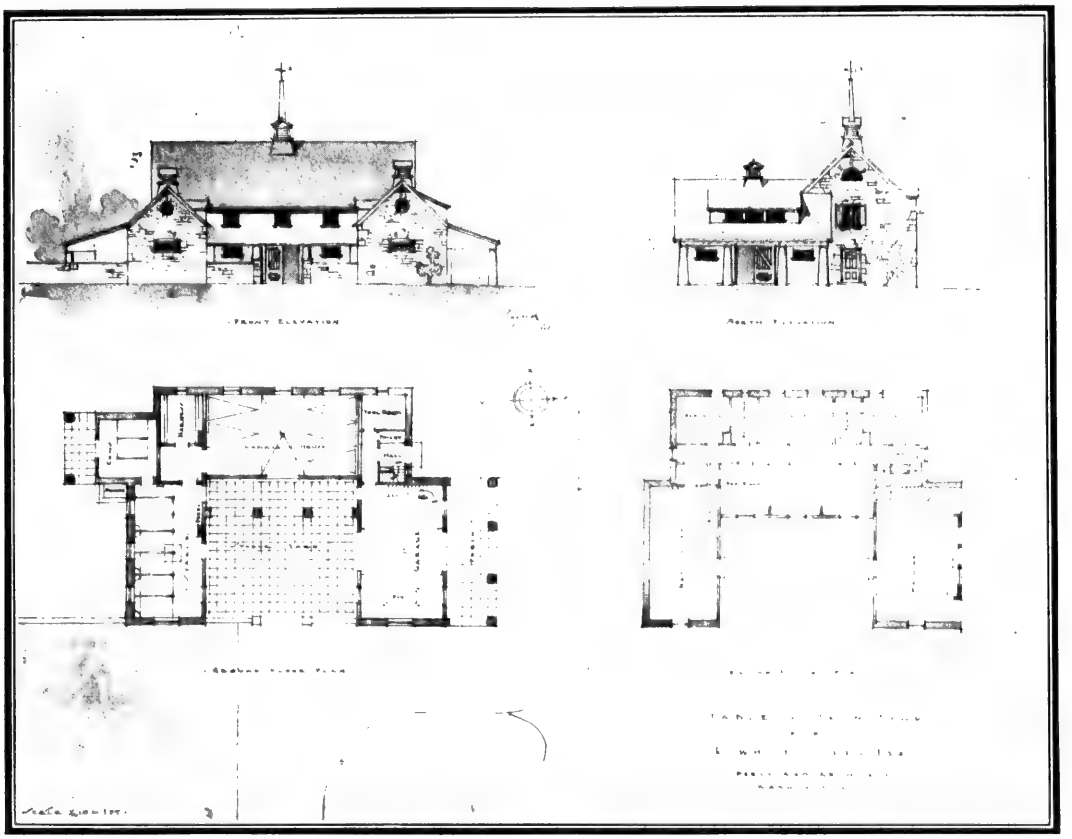
Union National Bank, Competition
Watson and Huckel, Architects, Philadelphia



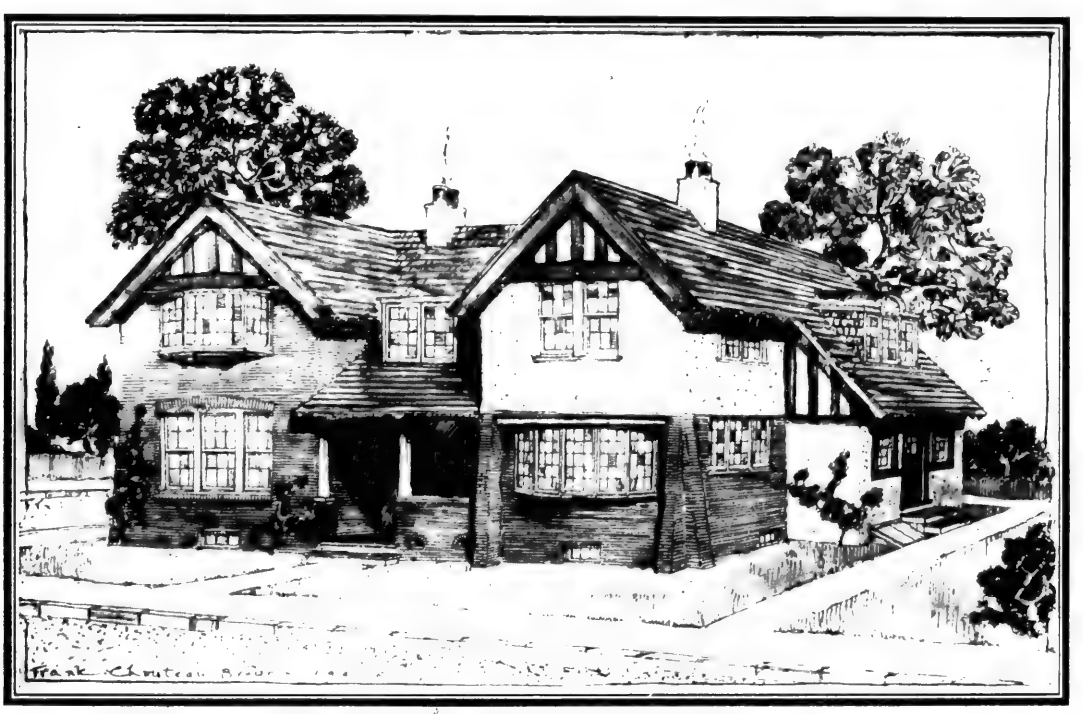
CHAS. S. COLE, College of Architecture, Cornell University



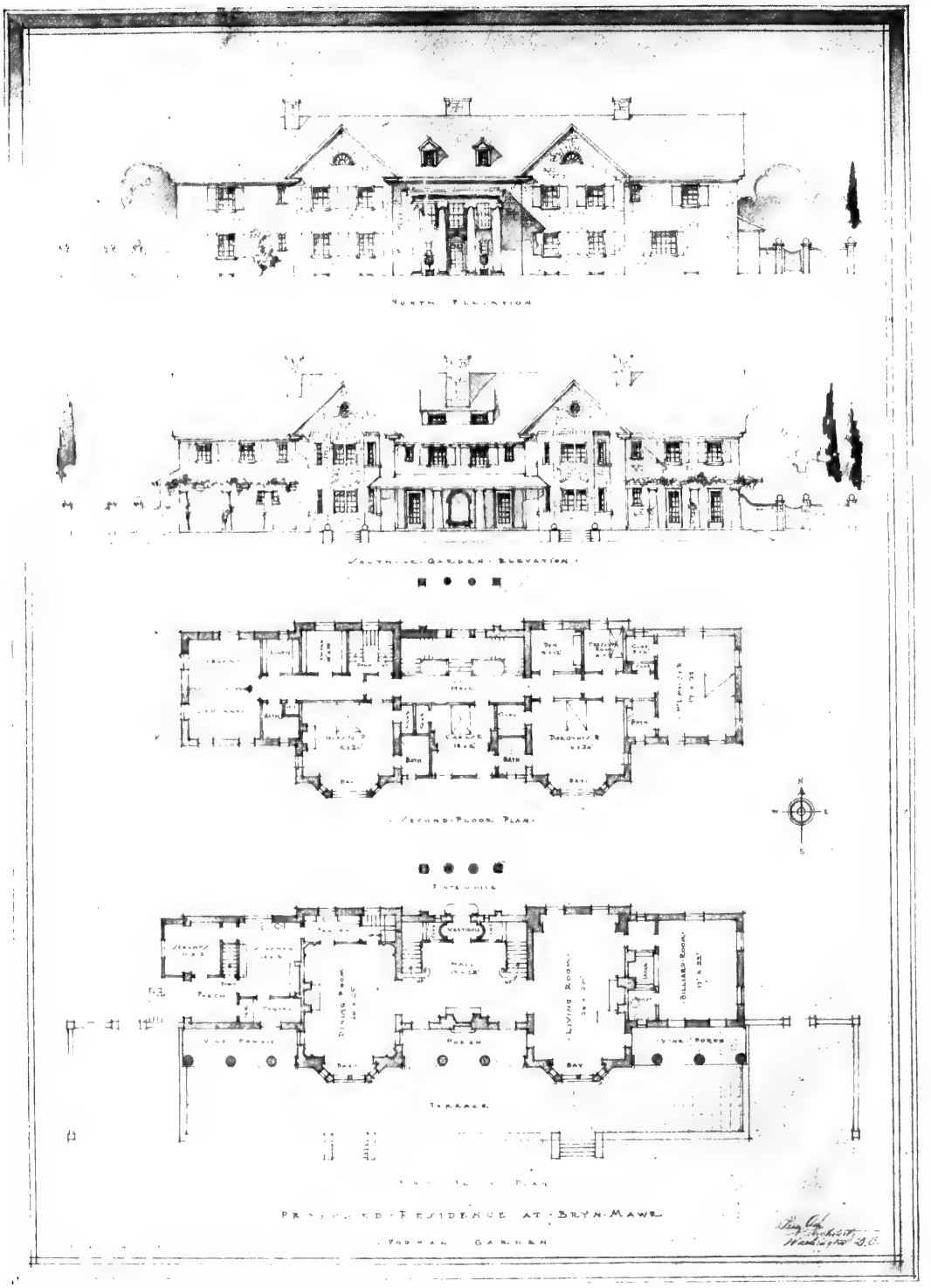
Wilson Eyre, Jr., Architect, Philadelphia



STABLE FOR RESIDENCE AT BRYN MAWR
PERCY ASH, Architect, Washington, D. C.



RESIDENCE FOR DR. GRAFTON MUNROE
FRANK CHOUTEAU BROWN, Architect, Boston



Proposed Residence at Bryn Mawr
Percy Ash, Architect, Washington, D. C.



DESIGN FOR A SUBURBAN CHURCH
FRANK CHOUTEAU BROWN, Architect, Boston



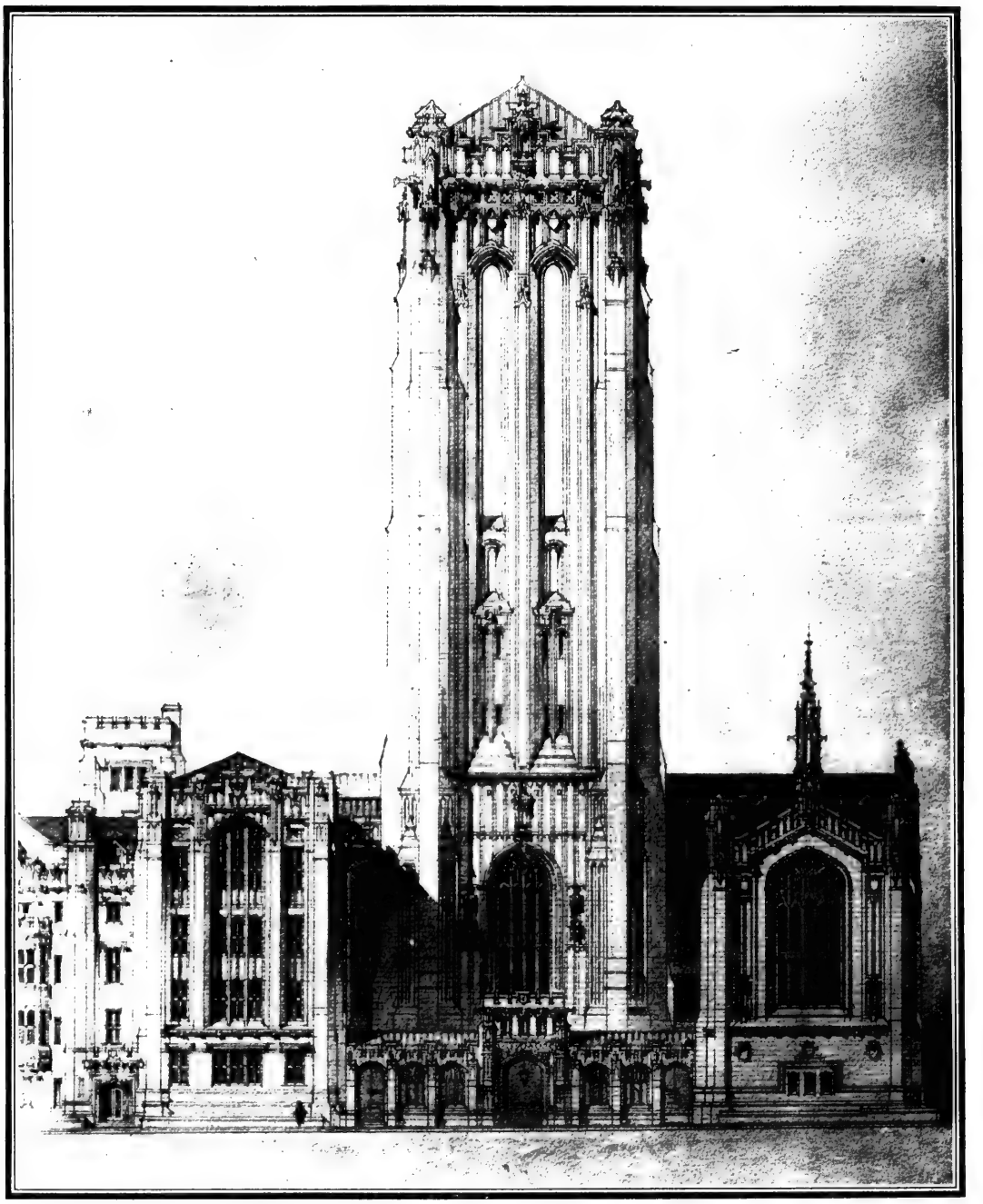


MANUFACTURE EDUCATION

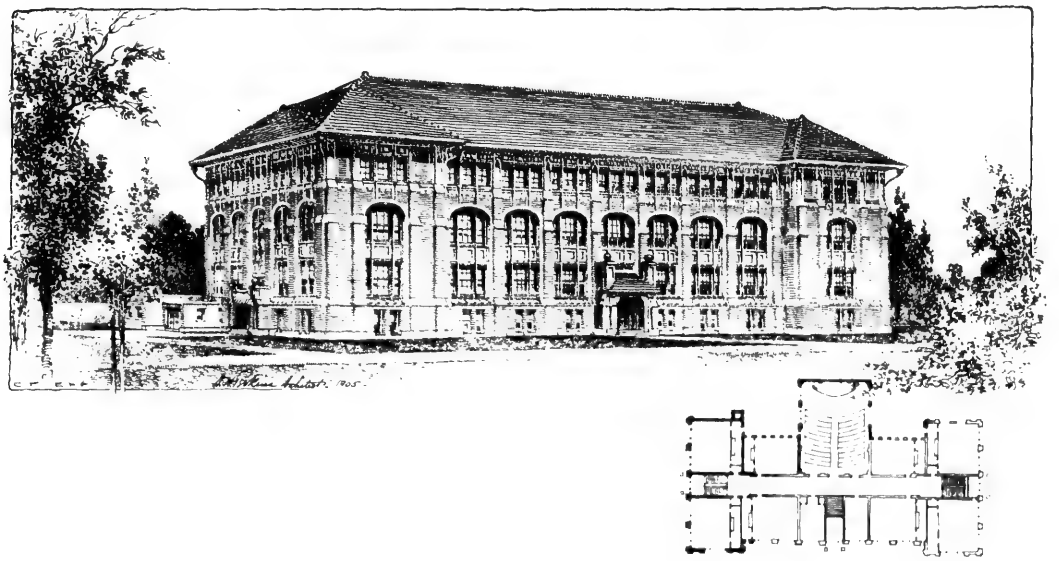
STUDIES BY KENYON COX, NEW YORK



STUDIES FOR WINDOW FOR OVERBROOK PRESBY. CHURCH,
OVERBROOK, PA
THE D'ASCENZO STUDIOS, Philadelphia

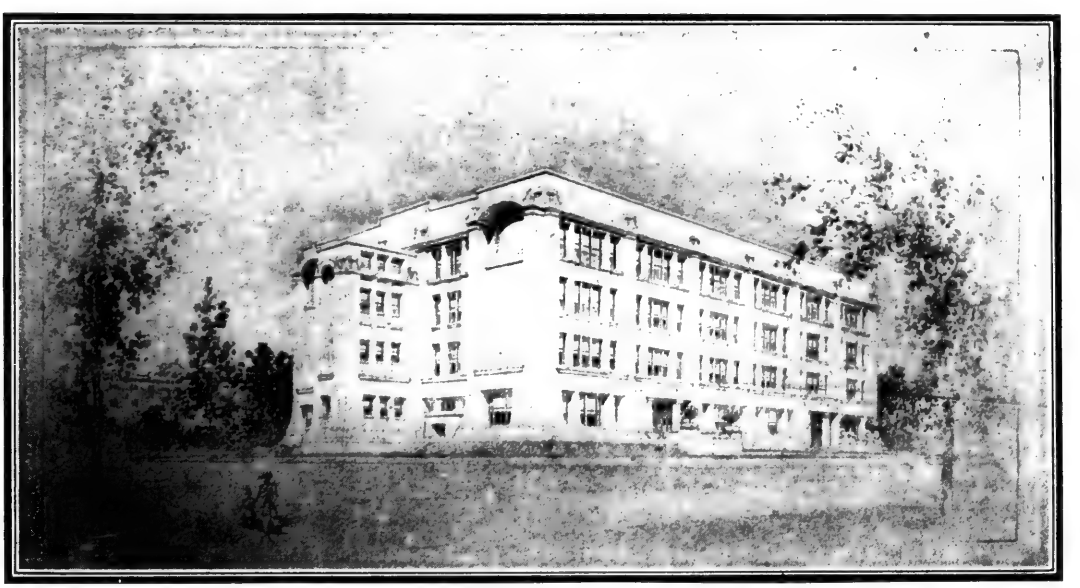


Elevation of Tower
Competition for Union Theological Seminary, New York
Cass Gilbert, Architect, New York



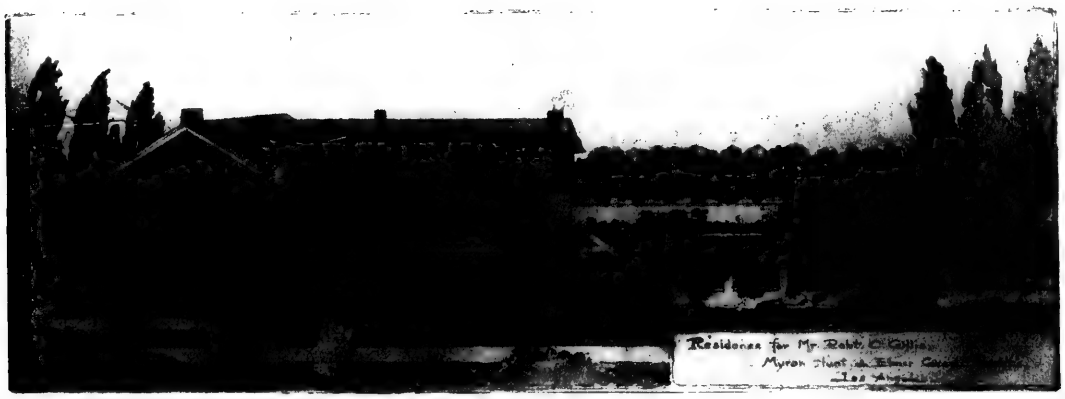
WASHINGTON SCHOOL

DWIGHT H. PERKINS, Architect Board of Education, Chicago



PROPOSED SCHOOL

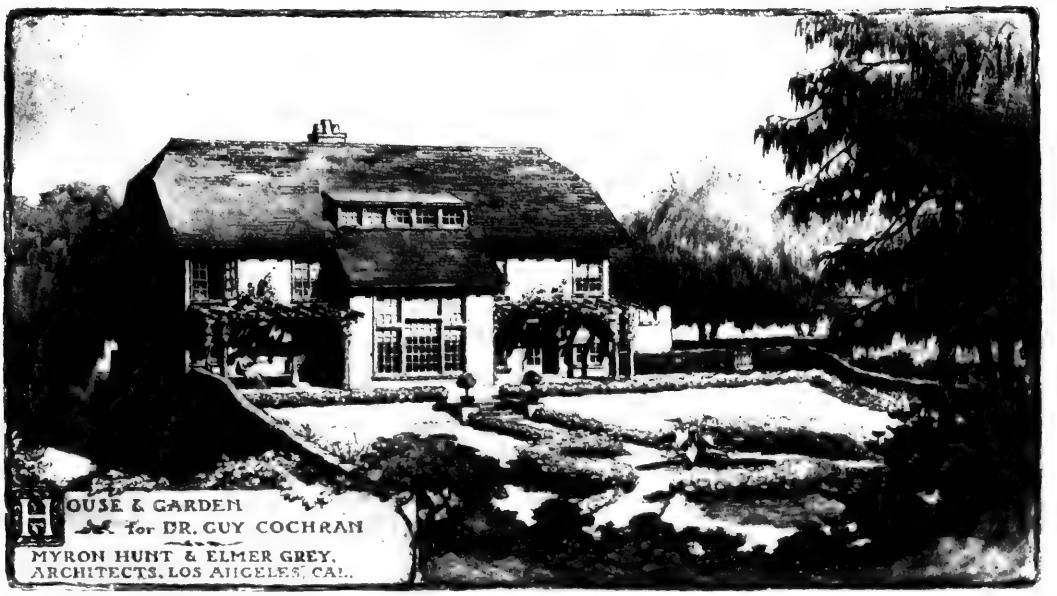
DWIGHT H. PERKINS, Architect Board of Education, Chicago



RESIDENCE FOR MR. ROBT. C. GILLIS, LOS ANGELES
MYRON HUNT AND ELMER GREY, Architects, Los Angeles



HOUSE FOR H. M. GORHAM, SANTA MONICA
MYRON HUNT AND ELMER GREY, Architects, Los Angeles



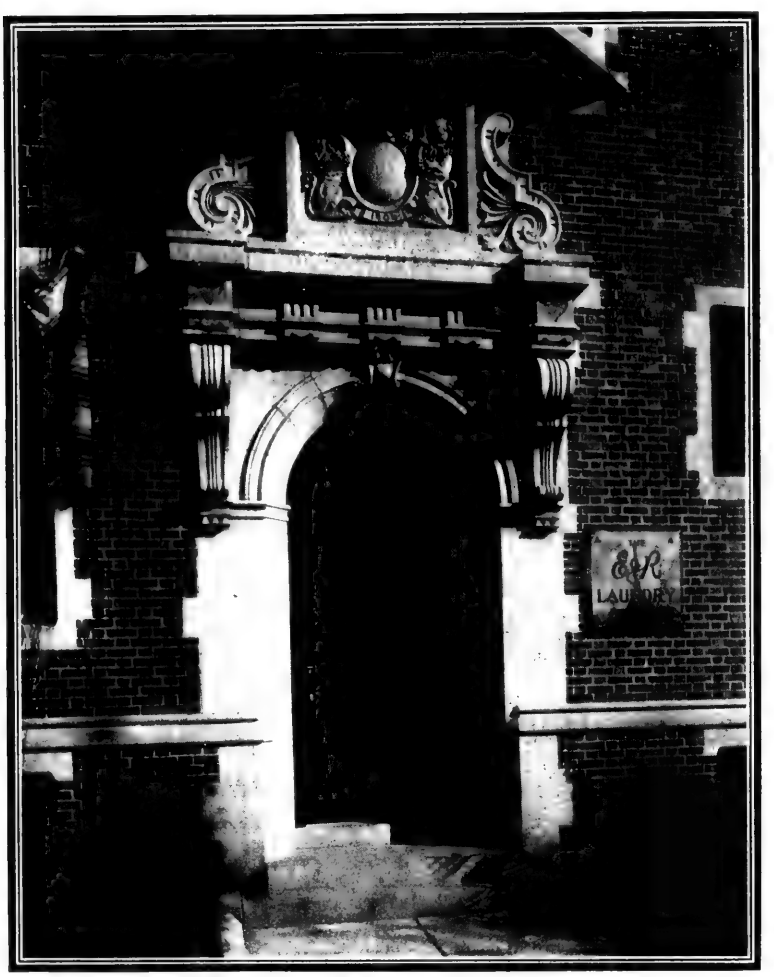
House and Garden for Dr. Guy Cochran, Los Angeles
Myron Hunt and Elmer Grey, Architects, Los Angeles



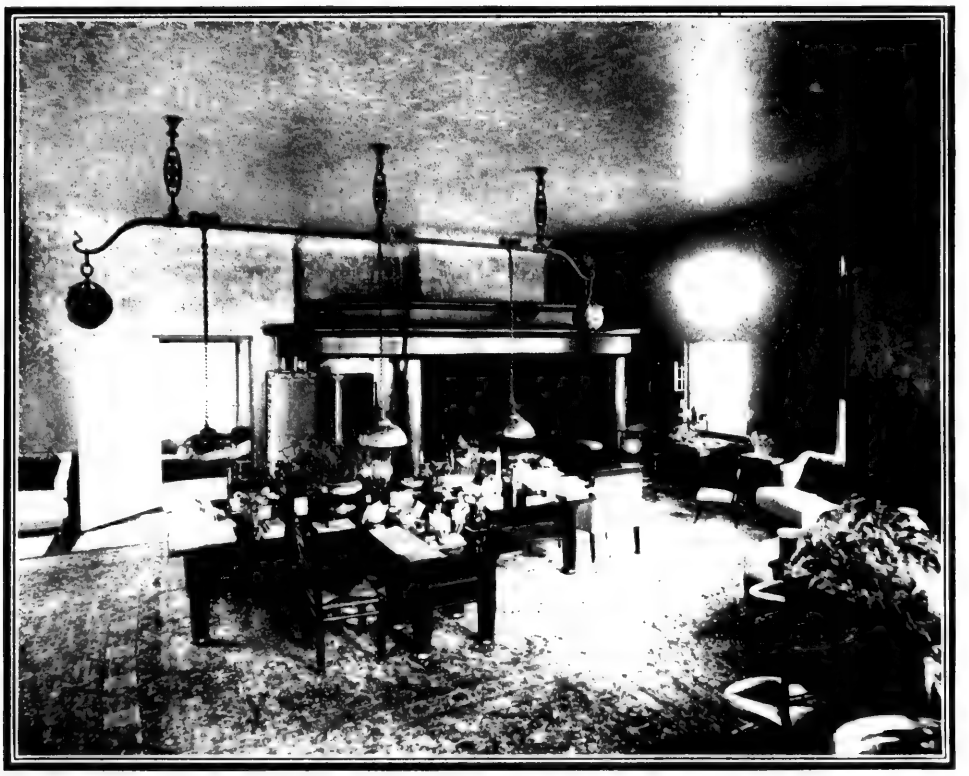
Alpha Delta Phi House, Cornell University
Dean & Dean, Architects, Chicago

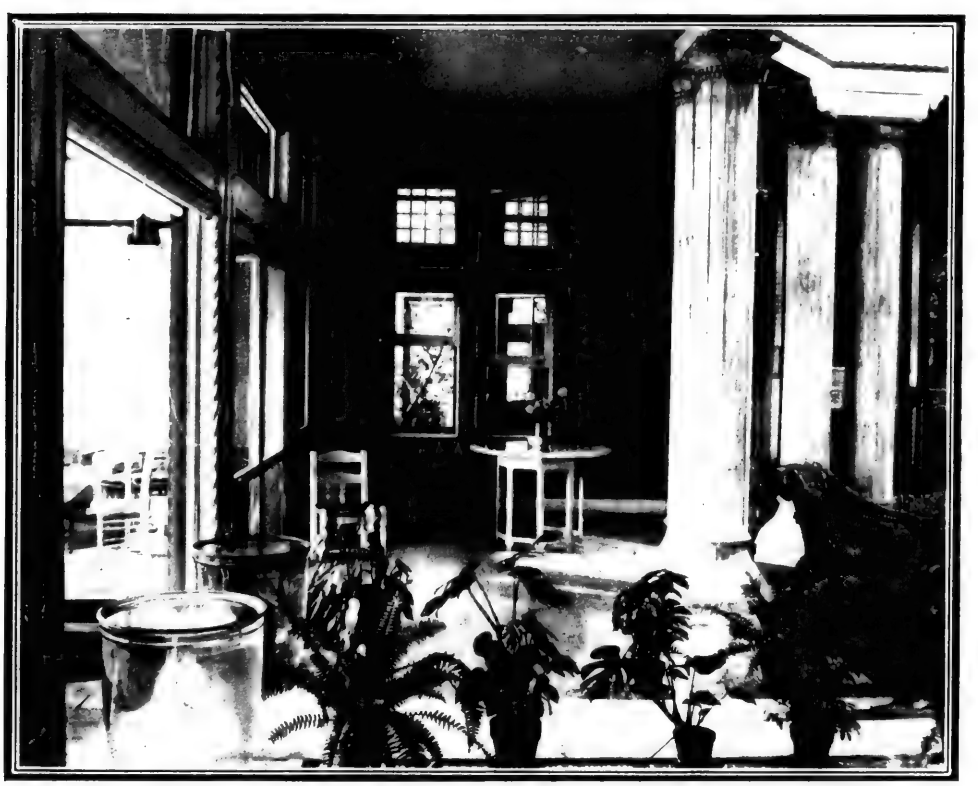


PEN SKETCH
MYRON HUNT AND ELMER GREY



MAIN ENTRANCE TO BUILDING OF E. & R. LAUNDRY CO., CAMBRIDGE
C. HERBERT MCCLARE, Architect, Cambridge, Mass.





LIVING ROOM AND CENTRAL COURT IN RESIDENCE OF MR. LOUIS C. TIFFANY, COLD SPRING HARBOUR, L. I., NEW YORK

LOUIS C. TIFFANY, New York





TWO INTERIOR VIEWS IN RESIDENCE OF MR. HARRY RUBENS, GLENCOE, ILL.

GEO. W. MAHER, Architect, Chicago



AGRICULTURE
STUDY BY KENYON COX, NEW YORK

List of Exhibits

ART SHOP—338 Wabash Avenue, Chicago. E. P. Rosenthal, Manager; Jessie Arms, Delineator.

1 Decorative frieze.
2 Note for a decoration.
3 Santa Barbara Mission. Moonlight.
4 Landscape decoration.
5 Decoration.
6 Capistrano Mission.

ASH, PERCY—729 15th Street, Washington, D. C.

7 Stable for R. White Steel, Esq., Bryn Mawr, Pa.
8 Residence for R. White Steel, Esq., Bryn Mawr, Pa.

D'ASCENZO, NICOLA—1608 Ludlow Street, Philadelphia.

9 "Knowledge." Mural decoration, Camden County Court House.
10 Preliminary sketch for Madonna and Child, Church of the Incarnation, Philadelphia.
11 Preliminary sketch for a window, Overbrook Presbyterian Church, Overbrook, Pa.
12
13 Water Nymph.
14 Cartoon for mural decoration of Indianapolis Court House, Indianapolis, Ind.
15 Cartoon for mural decoration of Indianapolis Court House, Indianapolis, Ind.
16 Cartoon for window in St. John's Church, Cynwyd, Pa.
17 Cartoon for window in St. John's Church, Cynwyd, Pa.

ARCHITECTURAL DECORATING CO.—643-645 So. Jefferson Street, Chicago.

18 Corinthian cap, Portland cement.
19 Hermes, casted in Portland cement.
20 Panel, "Cupids Carrying Fruit," in plaster.

BEATTY & STONE—55 Broadway, New York.

21 "Lancecote." Peapack, New Jersey.
22 Dining Room in house for A. C. Beatty, Esq., 73d Street, New York.
23 House for A. Chester Beatty, Esq., 16 East 73d Street, New York.
24 New east wing at Lithgow, New York.

BUCK, LAWRENCE—909 Steinway Hall, Chicago.

25 Water color sketches—Residences.

BOTTOMLEY, W. LAWRENCE—254 W. 132d Street, New York.

26 Crypt of San Francesco. At Assisi.
27 From the south aisle of Chartres Cathedral.
28 Church of San Domenico, Siena.
29 Chapel in S. M. Sopra Minerva, Rome.

BOURNE, FRANK A.—70 Kilby Street, Boston, Mass.

30 St. Luke's Church (Episcopal), Chelsea, Mass. Photographs.
31 St. Luke's Church (Episcopal), Chelsea, Mass.
32 Original sketch, for complete Parish Buildings.

BRUSH, C. E.—99 Randolph Street, Chicago.

33 Municipal building. Rendered by Buck.
34 Municipal building.

BOARD OF EDUCATION—D. H. Perkins, Architect, 720 Tribune Building, Chicago.

35 New type of 50-room school building. Three perspectives.
36 Moos School. Perspective.
37 Rogers School. Perspective.
38 Nathaniel Pope School. Perspective.
39 Washburne School. Elevation.
40 Spaulding School for Crippled Children.
41 Lyman Trumbull Manual Training School. Perspective.
42 Lyman Trumbull Manual Training School. Plans.
43 William Penn School. Perspective.
44 Bowen High School. Perspective.
45 Bowen High School. Plan.
46 Proposed school. Perspective.
47 Washington School. Perspective.

BEIL & HERMANT—28 St. Clair Street, Chicago.

50 Figure panel for Cook County Court House, to be executed in granite.

BEHR, E. THEO., & O. GROSS—27 Van Buren Street, Chicago.

51 Part of dining room frieze. Mr. Gross' residence.
52 Part of frieze, executed in Railway Exchange.

BROWN, FRANK CHOUTEAU—9 Park Street, Boston, Mass.

53 "Edgehill." North front.
54 "Grey Rocks." Long Hall. Rockport, Mass.
55 A Suburban House. Dedham, Mass.
56 "Grey Rocks." Ocean front. Rockport, Mass.
57 Two Back Bay houses (photographs).
58 Group of Fair booths.
59 Residence, Dr. Grafton Munroe. Front.
60 Residence, Dr. Grafton Munroe. Rear.
61 Competitive design for High School.
62 Design for Suburban Church.

BRIGHAM, COVENEY & BISBEE—184 Boylston Street, Boston.

63 First Church of Christ, Scientist. Boston, Mass.
64 Interior of Auditorium (photograph).
65 First Church of Christ, Scientist. Boston.
66 Exterior, from south (photograph).
67 First Church of C. S. B.
68 Perspective view of exterior.
69 High School. Fairhaven, Mass.

70 Exterior, from Huttlestone Avenue (photograph).
71 Brigham, etc., continued.
72 High School. Fairhaven, Mass.
73 Basement, first, second and third floor plans.
74 The First Church of Christ, Scientist. Boston.
75 First floor and auditorium floor plans.

BENNETT, E. H.—1417 Railway Exchange, Chicago.

76 Greek Theatre. Syracuse.
77 Cathedral of Pisa.
78 S. Vitate. Ravenna.
79 Sta. Maria De La Salute. Venice.
80 Baptistery of Florence.
81 The Bridge of Sighs. Venice.
82 Cathedral of Sienna.
83 Cathedral of Munreale. Sicily.
84 Sacre Coeur de Montmartre. Paris.
85 The Arsenal. Venice.
86 Gallerie Francois I. Fontainbleau.
87 Crypt of S. Miniato. Florence.
88 Tomb of Selim II. Constantinople.
89 Siena.
90 Grand Canal. Venice.
91 Baptistery of S. Marco. Venice.
92 Notre Dame. Paris.
93 Athens.
94 Casa della Caccia. Pompeii.
95 Portal of the Cathedral. St. Gilles.
96 Portal of S. Marco. Venice.

BURNHAM, D. H.—1417 Railway Exchange, Chicago.

97 Midway Plaisance (proposed waterway).
98 Midway Plaisance (proposed waterway).
99 Union Station, Washington. Photos, showing building in course of construction.
100 Union Station, Washington. Perspective, showing plaza.
101 San Francisco. Proposed plan.
102 San Francisco. Proposed sketches a, b, c and d.
103 San Francisco. Preliminary sketches a, b and c.

CORNELL UNIVERSITY—Ithaca, N. Y.

105 (Charles S. Cobb) A civic center. Plan.
106 (Charles S. Cobb) A civic center. Perspective.
107 (Wickham Taylor) A hunting lodge. Plan and elevation.
108 (W. W. Hannon) A hunting lodge. Plan and elevation.
109 (W. W. Hannon) An automobile club. Elevation.
110 (W. W. Hannon) An automobile club. Plan.

COX, KENYON—145 W. 55th Street, New York.

111 The Progress of Civilization. Eight Lunettes in Iowa State Capitol. Photo of completed work.
112 The Progress of Civilization. Color sketches.
113 The Progress of Civilization. Study of figure of Hunting.

114 The Progress of Civilization. Study of figure of Agriculture.
115 The Progress of Civilization. Study of drapery of Agriculture.
116 The Progress of Civilization. Study for figure of Manufactures.
117 The Progress of Civilization. Study for figure of Education.
118 The Progress of Civilization. Study for drapery of Education.
119 The Progress of Civilization. Study for figure of Science.
120 The Progress of Civilization. Study for drapery of Science.
121 The Progress of Civilization. Study for figure of Art.
122 The Progress of Civilization. Study for drapery of Art.

CHATTEN, M. C.—1507 Fisher building, Chicago.

123 Bridge of Sighs. Venice.
124 Scene in Venice.
125 Villa Medici. Rome.
126 Daus Le Jardin des Tuilleries.
127 Chateau Amboise. France.
128 Stable at Chaumont.
131 Chateau Langeais. France.
132 Chateau Azay-Le-Rideau. France.

CAPARN, H. A.—156 5th Avenue. New York.

133 View from a terrace at Wyoming, N. J.

CASE, J. W.—Champaign, Ill.

134 Newspaper building for Detroit Journal.

CRAM, GOODHUE & FERGUSON—170 5th Avenue, New York.

135 Grotesques in main cornice of Cadet Barracks, United States Military Academy, West Point, N. Y. Photos.
136 Grotesques in main cornice of Cadet Barracks, United States Military Academy, West Point, N. Y. Photos.
137 Grace Church Chapel, Chicago. Photos.
138 Proposed Cathedral for Havana, Cuba. Perspective.
139 Proposed Cathedral for Havana, Cuba. Interior.
140 Church, Havana, Cuba. Perspective.
141 Church, Havana, Cuba. Detail of west entrance.
142 Church, Havana, Cuba. Detail of tower, nave and gate posts.

CHICAGO SCHOOL OF ARCHITECTURE—Art Institute, Chicago.

143 (L. T. Berger) A Chapel in a Cathedral. Junior Problem.
144 (Joseph Herman) A baseball park. Plan.
145 (Joseph Herman) A baseball park. Elevation.
146 (Joseph Herman) Home traveling competition.

CROWEN, S. N.—1801-2 Borland building, Chicago.

148 "The Fey" Apartment. S. W. corner Wilson Avenue and Clarendon, Chicago.
149 "Beach View" Apartment building. 2511-2519 Clarendon Avenue.
150 "The Sherwin" Apartment building. N. E. corner Sheridan Road and Windsor Avenue.
151 Navarre Buffet and Billiard Hall. S. W. corner Argyle and Evanston Avenue.

152 Interior of Navarre Buffet and Billiard Hall.
153 Interior of dining room, Fey Apartment building.
154 Interior vestibule of Fey Apartment building.
155 Ilfracombe Apartment building. S. E. corner Kenmore Avenue and Lawrence Avenue.

DEAN & DEAN—218 La Salle Street, Chicago.

157 Block of houses for Indiana Steel Co. Gary, Ind.
158 Residence for Mr. Whitefoord R. Cole. Nashville, Tenn.
159 House for Indiana Steel Co. Gary, Ind.
160 Church. Designed for Normal Park, Chicago.
161 Shooting lodge for Mr. Albert G. Meier.
162 Sigma Alpha Epsilon house. University of Illinois.
163 Sanger Monument. Graceland Cemetery. Front.
164 Sanger Monument. Graceland Cemetery. Side.
165 Sanger Monument. Graceland Cemetery. Detail.
166 Sanger Memorial Window, Second Presbyterian Church.
167 Alpha Delta Phi house. Cornell University. Hall.
168 Alpha Delta Phi house. Cornell University. Living room.
169 Alpha Delta Phi house. Cornell University. House and lodge.
170 Alpha Delta Phi house. Cornell University. Hall window.
171 Alpha Delta Phi house. Cornell University. House from below.
172 Alpha Delta Phi house. Cornell University. From library window.
173 Alpha Delta Phi house. Cornell University. Lodge.
174 Music building for Doane College. Crete, Neb.

DINKELBERG, F. P.—135 Adams Street, Chicago.

175 Seat in waiting room. (Commercial Nat. Bank.)
176 Istrian marble seat in public court. (Commercial Nat. Bank.)
177 Easy chairs in 1st and 2d Vice-Presidents' offices. (Commercial Nat. Bank.)
178 Chairs in President's room. (Commercial Nat. Bank.)
179 Furniture in ladies' retiring room. (Commercial Nat. Bank.)
180 Light fixtures for check desks, public court. (Commercial Nat. Bank.)
181 Lantern. Adams and Clark Street entrances. (Commercial Nat. Bank.)
182 Ceiling lights in Adams Street entrance hall. (Commercial Nat. Bank.)
183 Chandelier, Adams Street entrance hall. (Commercial Nat. Bank.)
184 Chandelier in directors' room. (Commercial Nat. Bank.)
185 Table lamp in directors' room. (Commercial Nat. Bank.)

EMERSON, WILLIAM—281 5th Avenue, New York.

186 72d Street Branch of 19th Ward Bank, New York, N. Y. ¼-in. plans.
187 72d Street Branch of 19th Ward Bank, New York, N. Y. ¼-in elevation and sections.
188 72d Street Branch of 19th Ward Bank, New York, N. Y. ¾-in. scale model.

EYRE, WILSON—929 Chestnut Street, Philadelphia, Pa.; 35 W. 21st Street, New York, N. Y.

189 House for Roland R. Conklin, Esq., at Huntington, Long Island, N. Y.
190 House and grounds for Geo. W. King. Marion, Ohio.

FROST & GRANGER—184 La Salle Street, Chicago.

191 The Northern Trust Company. Chicago, Ill.
192 Sketch for residence for Mark S. Willings, Esq. Lake Forest, Ill.
193 Dormitory buildings. Lake Forest College.

FERUEKES & CRAMER—Pabst building, Milwaukee.

194 Prospect Avenue. Milwaukee.
195 Lake drive. Milwaukee.
196 Photo of residence for Mr. John H. Frank. Prospect Avenue, Milwaukee.

GREEN, HERBERT—First National Bank building, Chicago.

197 Peter's in the East. Oxford.
198 Sketch in Lincoln, England.
199 Sketch in Forum, Rome.
200 Lion of St. Mark's, Venice.
200½ Crypt. Canterbury Cathedral.

GRIFFIN, WALTER BURLEY—Landscape Architect. 1200 Steinway Hall, Chicago.

201 Grounds of Northern Illinois State Normal School. De Kalb, Ill. View of terrace gardens.
202 Emery House, Elmhurst, Ill. Interior photos: I. Bed rooms; II. Living room; III. Living room; IV. Dining room.
203 Grounds of Eastern Illinois State Normal School, Charleston, Ill. Plan.
204 Study for house at Elmhurst, Ill. II. Living room.
205 Study for house at Elmhurst, Ill. III. Exterior in plaster work.
206 Study for house at Elmhurst, Ill. I. Exterior in brick work.
207 "Bungalow," near Hollister, Cal., for Messrs. Jenkins, Lewis & Dickinson.
208 Cottage at Winnetka, Ill. Study.
209 Emery House, Elmhurst, Ill. Exterior photos I., II., III., IV.

GILBERT, CASS—11 East 24th Street, New York.

210 Mount St. Michel. Water color.
211 Perspective. West Street office building. New York, N. Y.
212 Plan, Elevation and Section, competition for Union Theological Seminary. New York, N. Y.
213 First floor plan. Competition for Connecticut State Library and Supreme Court building.
213 (Warren R. Briggs, Associate) First floor plan. Competition for Connecticut State Library and Supreme Court building.
214 (Warren R. Briggs, Associate) Front Elevation of competition for Connecticut State Library and Supreme Court building.

GATES POTTERIES—602 Chamber of Commerce building, Chicago.

215 Teco pottery lamp. Base.
216 Group of Teco vases.
217 Teco pottery vase.
218 Teco pottery vase.

HAMMOND, C. H.—4627 Greenwood Avenue, Chicago.

219 Melrose Abbey. Scotland.
220 I. Gesuati. Venice.
221 Notre Dame. Paris.
222 St. Etienne De Mont. Paris.

HOWE, SAMUEL—317 West 120th Street, New York.

223 Frieze decoration. Water color.
224 Frieze decoration. Water color.
225 House. Cold Spring Harbour, Long Island, New York. Mr. Louis C. Tiffany. (Moonlight.)
226 Photos. Mr. Louis C. Tiffany's house. Cold Spring Harbour, Long Island.
227 Set of small photos. Frieze in dining room. Port Washington, Long Island, N. Y. Mr. Arthur T. Van.

MYRON HUNT and ELMER GREY—1017 Union Trust building, Los Angeles, Cal.

228 Residence and garden for Mrs. R. R. Blacker, at Pasadena, Cal. View from southeast.
229 Porch and terrace. Perkins' residence, Pasadena, Cal.
230 Entrance court. Bungalow on the top of Mt. Wilson.
231 House at Montecito, Cal.
232 House and garden for Dr. Guy Cochran, Los Angeles, Cal.
233 Residence for Gilbert E. Perkins, Pasadena, Cal.
234 Residence for Mr. Robt. C. Gillis, Santa Monica, Cal.
235 Beach cottage for H. E. Huntington, Cliffton, Cal.
236 House for H. M. Gorham, Santa Monica, Cal.

MYRON HUNT—1017 Union Trust building, Los Angeles, Cal.

237 Pergola of the Maryland Hotel, Pasadena, Cal. View I.
238 Pergola of the Maryland Hotel. View II.
239 Hall. Livingston Jenks' residence. San Francisco, Cal.

HAAGEN, PAUL T.—105 East 45th Street, Chicago.

240 Over the roofs. A sketch.

HULLA, JOHN—Schiller building, Chicago.

241 Living room in house to be erected at Rogers Park for Mr. Wm. Tempel.
242 Park for Mr. Nelson A. Lewry.
243 Perspective of Motor Inn.
244 Plan, 1/32, of Motor Inn. Proposed.

ISRAELS & HARDER—31 West 31st Street, New York, N. Y.

245 Photo. Executed work. Residence for Mr. Edward Thaw.
246 Photo. Executed work. Residence for Mr. Edward Thaw.
247 First story plan. Residence for Mr. Edward Thaw.
248 Front Elevation. Residence for Mr. Edward Thaw.
249 Detail. Residence for Mr. Edward Thaw.
250 Detail. Residence for Mr. Edward Thaw.

ILLINOIS UNIVERSITY—Urbana, Ill.

251 (G. W. Awsumb) Design for State Capitol. Two plans.
(G. W. Awsumb) Design for State Capitol. Elevation
252 (C. C. Rich) Academy of Music. Plan.
(C. C. Rich) Academy of Music. Elevation.

253 (E. N. Dugan) College Dormitory. Plan.
(E. N. Dugan) College Dormitory. Elevation.
254 (L. E. Wilkinson) Academy of Fine Arts. Plan.
(L. E. Wilkinson) Academy of Fine Arts. Elevation.

JENSEN, JENS—1030 Augusta Street, Chicago, Ill.

255 Twelve photos from estate of H. Rubens, Glencoe, and A. C. Magnus, Winnetka.
256 Rose garden. Humboldt Park.

JENKINS, HARRY DODGE—24 Woodlawn Park, Chicago.

257 Design for house in suburb.
258 Sketch. "Rear Elevations."

KOHN, ROBERT D.—170 Fifth Avenue, New York.

259 First floor plan, plan of garden and south elevation of house for Mr. Louis E. Laflin, Lake Forest, Ill.
260 Second floor plan and north elevation of house for Mr. Louis E. Laflin, Lake Forest, Ill.

LEAVITT, CHARLES W., JR.—220 Broadway, N. Y. Landscape Engineer.

261 Lockwood Collegiate School for Girls. Scarsdale, N. Y.
262 Perspective of flower garden. Joseph La Rocque, Jr., Minebrook, N. J.
263 Knox Taylor, Esq. Highbridge, N. J. (General plan.)
264 Lehigh University. South Bethlehem, Pa. (General plan.)

LOVELL, SIDNEY—168 Michigan Avenue, Chicago.

265 Waterloo Theater building. Waterloo, Iowa.

LE BOUTILLIER, ADDISON B.—8 Beacon Street, Boston, Mass.

266 House at Glen Falls, N. Y.
267 Cottage at Andover, Mass.
268 Drawings for magazine covers.
269 Drawings for Grueby garden pottery.
270 Drawings for illustrations and bookplates.

MASSACHUSETTS INSTITUTE OF TECHNOLOGY—Boston, Mass.

271 (F. S. Wilcox) A State Automobile Club. Plan. 1906 traveling scholarship competition.
272 (F. S. Wilcox) A State Automobile Club. Elevation.
273 (Miss Ida A. Ryan) A State Automobile Club. Plan. 1906 traveling scholarship competition.
274 (Miss Ida A. Ryan) A State Automobile Club. Competition. Elevation.
275 (L. C. Clarke, Jr.) A State Automobile Club. Plan.
(L. C. Clarke, Jr.) A State Automobile Club. Elevation.

MORRIS, BENJAMIN WISTAR—5 West 31st Street, New York.

276 Plan of proposed improvements of Lake Forest College. Lake Forest, Ill.
277 Photos. Patton Hall, Brokaw Field Dormitory Group. Princeton University.
278 Rendered drawing, west elevation, Patton Hall. Brokaw Field Dormitory Group. Tower Section. Princeton University.

McCLARE, C. HERBERT—649 Massachusetts Avenue, Cambridge, Mass.

279 Main entrance. Building of the E. & R. Laundry Co., Cambridge.
280 Employes' entrance. Building of the E. & R. Laundry Co., Cambridge.
281 Photo of the building. Building of the E. & R. Laundry Co., Cambridge.

MAHER, GEORGE W.—218 La Salle Street, Chicago.

282 Examples of recent work.
283 Exterior and interior views of Mr. Harry Rubens' country residence at Glencoe, Ill.
284 Court House.
285 Residence at Highland Park, Ill., for Mr. Emil Rudolph.

MARSHALL & FOX—First National Bank Building, Chicago.

286 Forrest Theater, Philadelphia, Pa.
287 Herman E. Dick. Residence. Janesville, Wis.
288 Empire building. Sioux City, Iowa.
289 Residence. Reno, Nev.
290 South Shore Country Club. Chicago.
291 South Shore Country Club. Lake Front.
292 South Shore Country Club. Casino building.

NEWHOUSE, H. L.—4630 Prairie Avenue, Chicago.

293 "Norman Court Apartments." Lake Avenue, north of 47th Street. Norman P. Cummings, owner.
294 Apartment building at 4719 Michigan Avenue. A. J. Moore, owner.

NEWHALL & BLEVINS—9 Park Street, Boston, Mass.

295 Universalist Church. Malden, Mass.

NELSON, FRANCIS A.—44 West 39th Street, New York City.

296 Ancient well head. Verona, Italy.
297 Hospital of Santa Cruz. Toledo, Spain.

OTTENHEIMER, H. L.—715 Fort Dearborn building, Chicago, Ill.

298 Cafe at Houghton. Houghton, Mich.
299 Clock for Hyman, Berg & Co. S. E. corner Washington and State Streets.
300 Studio and residence. Harry D. Jenkins, 24 Woodlawn Park.
301 Garage. 4808 Grand Boulevard, Chicago.

OLMSTED BROS.—Brookline, Mass.

302 Perspective of garden at Scarborough, New York.
303 Views of garden at Scarborough, New York.
304 Plan of garden at Scarborough, New York.
306 Views of garden at Manchester, Mass.
307 Plan of garden at Manchester, Mass.

POND & POND—Steinway Hall, Chicago.

308 Study for the Metropolitan Church of Christ, Chicago.
309 American School of Correspondence. Chicago.
310 American School of Correspondence. Another view.

PRAY, HUBBARD & WHITE—15 Ashburton Place, Boston, Mass.

311 Mr. Fuller's estate at Fall River, Mass. Perspective and plan.
312 Estate of Mrs. Bemis, Chestnut Hill, Mass. Photos.
Estate of Mrs. Bemis, Chestnut Hill, Mass. General plan.
313 Estate of Landon A. Thomas, Esq., Augusta, Ga. Plan of gardens.
314 Estate of Mr. Frost West, Newton, Mass. Plan and section.

PARIS, WM. FRANCKLYN—26 West 35th Street, New York.

315 Dining room wall decoration. Carved woodwork and mantel.
316 Section of carved oak room and consol unfinished.

ROBB, E. DONALD—170 Fifth Avenue, New York.

317 Mosque at Cordova, Spain.
318 Cathedral of Chartres. North porch.
319 Alhambra. Granada.
320 Durham.
321 Ponte Vecchio.
322 Palazzo Cavilli. Venice.
323 Sketches in Italy.
324 Notre Dame de Paris.
325 Gen. Meade's headquarters. Gettysburg.
326 Amiens.
327 Venice.
328 Farm house.
329 Bell Harry Tower. Canterbury Cathedral.

REINHOLD, HENRY L., JR.—1004 Chestnut Street, Philadelphia, Pa.

330 Gate lodge at "Pembroke," Bryn Mawr, Pa., for Mrs. Chas. Wheeler.
331 Gloucester City High School Competition. Front and end elevations.
332 Gloucester City High School Competition. First and second floor plans.
333 Thaddeus Stevens Industrial and Reform School Competition. Front elevation.
334 Thaddeus Stevens Industrial and Reform School Competition. Floor plans.
335 U. S. Post Office, Allentown, Pa. Competitive design.
336 First Baptist Church of Pottstown, Pa. Competition. Floor plans.
337 First Baptist Church of Pottstown, Pa. Front and side elevations.
338 Franklin & Marshall Academy, Lancaster, Pa. Competition. First floor plan.
339 Franklin & Marshall Academy, Lancaster, Pa. Competition. Second floor plan.
340 Franklin & Marshall Academy, Lancaster, Pa. Competition. Basement plan.
341 Franklin & Marshall Academy, Lancaster, Pa. Competition. Front elevation.

RAWSON, L. A.—643 The Rookery, Chicago.

342 Country cottage.
343 Country cottage.

RITTER, WOLDEMAR H.—1101 Steinway Hall, Chicago.

344 Interior of Wiggin Castle. Switzerland.
345 Interior of Rosenburg Castle. Near Stans, Switzerland.
346 Interior of old Swiss Church. Zurich, Switzerland.

REED & STEM—New York and St. Paul.

347 St. Paul Auditorium. St. Paul, Minn.
348 Title Guarantee & Trust Co. building. 176 Broadway, New York.

ROGER & MANSON—Boston, Mass.

349 First prize design, Brickbuilder Competition, for a Bank Building.
350 First prize design, Brickbuilder Competition. Geo. A. Licht, New York.
351 Second prize design, Brickbuilder Competition. H. C. Pittman & Co.
352 Second prize design, Brickbuilder Competition. H. C. Braun, New York.
353 Third prize design, Brickbuilder Competition. Homer Kiessling, Boston.
354 Third prize design, Brickbuilder Competition.

SHURTLEFF, ARTHUR A.—22 Congress Street, Boston, Mass.

355 Photo of a garden (model) for Mr. Greene.

SIMPSON, HORACE—6 Hancock Avenue, Boston, Mass.

356 Competitive design (rejected). Pilgrim Memorial, Provincetown.

SMITH, GEORGE LAWRENCE—70 Kilby Street, Boston, Mass.

357 Competitive design for Public Library at Springfield, Mass. First floor plan.
358 Competitive design for Public Library at Springfield, Mass. State Street elevation.
359 Competitive design for Public Library at Springfield, Mass. Basement plan.

SPIERING, LOUIS C.—Chemical building, St. Louis, Mo.

360 Residence of Mr. James P. Duncan. Plan and photos.
361 Accepted design for the St. Louis Artists' Guild House. Perspective.
362 Accepted design for the St. Louis Artists' Guild House. Sections.
363 Accepted design for the St. Louis Artists' Guild House. Elevations.
364 Accepted design for the St. Louis Artists' Guild House. Plans.

TALLMADGE & WATSON—1004 Security building, Chicago.

365 Interior of Notre Dame, Paris.
366 Photos of dwellings.
367 A remodeled house in Evanston, Ill.
368 House for Oliver Wilson.
369 Sketch of house for C. C. Linthicon, Esq.
370 Elevation of house for C. C. Linthicon, Esq.
371 Sketch for suburban house.
372 Sketch for suburban house.
373 Sketch for house for W. T. Lovell, Esq., Oak Park, Ill.
374 Cottage in Evanston.

TREAT & ALSCHULER, Architects—1507 Fisher building, Chicago.

THE ART SHOP—Delineators. 338 Wabash Avenue, Chicago.

375 Ravisloe Country Club. Exterior.
376 Ravisloe Country Club. Exterior.
377 Ravisloe Country Club. Court.

VAN DEN BERGHEN—Chicago.

378 Plaster panel, "Spirit of the Waves," for Schmidt, Garden & Martin, architects.

379 Six heads. Original Siena marble: Jovial, Amourous, Sneering, Weeping, Dreaming and Sleeping. Schmidt, Garden & Martin.

VON HOLST, H.—643 The Rookery building, Chicago.

380 Porta della Carta. Venice, Italy.

VAN PELT, JOHN V.—501 Fifth Avenue, New York.

381 Plan of Cornell Alumni (Athletic Fields of Cornell University).

382 Perspective of Cornell Alumni (Athletic Fields of Cornell University).

VAN PELT, GARRET—407 Camp building, Milwaukee, Wis.

383 Sketch in Taormina.

384 Sketch of Old Convent in Syracuse.

WATSON & HUCKEL—1211 Walnut Street, Philadelphia, Pa.

385 Krauth Memorial Library, Mt. Airy, Pa. Plans.

386 Krauth Memorial Library, Mt. Airy, Pa. Elevations.

387 Krauth Memorial Library, Mt. Airy, Pa. Section.

388 Krauth Memorial Library, Mt. Airy, Pa. Perspective.

389 Union National Bank (competition). Plan and elevation.

390 Union Station, Worcester, Mass. Plans.

391 Union Station, Worcester, Mass. Sections.

392 Union Station, Worcester, Mass. Elevation.

WALKER, W. E.—168 Michigan Avenue, Chicago.

393 Manufacturers' Furniture Exchange building. 14th Street and Wabash Avenue, Chicago.

394 Cottage in North Woods.

WOODWARD, W.—Tulane University, New Orleans.

395 Sketch of old French Opera House. New Orleans.

396 Sketch of Spanish Colonial House. New Orleans.

WYMAN, A. PHELPS—Landscape Architect. 17 E. Van Buren Street, Chicago.

397 Plan of residence and grounds for Mr. F. W. Clifford, Minneapolis, Minn. Harry W. Jones, Architect, Minneapolis, Minn.

398 Plan of residence and grounds for Mr. A. C. Loring, Zumbra Heights, Minn.

WIRT, FREDERICK B.—6335 Eggleston Avenue, Chicago.

399 Travel sketch. St. John's Hospital Gateway, Canterbury.

WRIGHT, FRANK LLOYD—Forest and Chicago Avenues, Oak Park, Ill.

400 Unity Church. Oak Park, Ill.

401 Tennis Club. River Forest, Ill.

402 N. G. Moore. Dwelling. Oak Park, Ill.

403 P. A. Beachy. Dwelling. Oak Park, Ill.

404 Wolf Lake Resort. Chicago, Ill.

405 F. F. Tomek. Dwelling. Riverside, Ill.

406 Avery Coonley. Dwelling. Riverside, Ill.

407 C. Thaxter Shaw. Dwelling. Montreal, Canada.
408 S. L. Dana. Dwelling. Springfield, Ill.
409 B. J. Westcott. Dwelling. Springfield, Ohio.
410 D. D. Martin. Dwelling. Buffalo, N. Y.
411 W. R. Heath. Dwelling. Buffalo, N. Y.
412 Larkin Co. Administration building. Buffalo, N. Y.
413 Mr. Boynton. Dwelling. Rochester, N. Y.
414 Walter Gerts. Dwelling. Glencoe, Ill.
415 Elizabeth Stone. Dwelling. Glencoe, Ill.
416 Geo. M. Millard. Dwelling. Glencoe, Ill.
417 Miss Grace Fuller. Dwelling. Glencoe, Ill.
418 W. A. Glasner. Dwelling. Glencoe, Ill.
419 Robert Clarke. Dwelling. Peoria, Ill.
420 Mrs. A. W. Gridley. Dwelling. Geneva, Ill.
421 Mrs. P. D. Hoyt. Dwelling. Geneva, Ill.
422 Mrs. W. H. Pettit. Burial chapel. Belvidere, Ill.
423 U. of W. Boathouse. Madison, Wis.
424 T. P. Hardy. Dwelling. Racine, Wis.
425 K. C. DeRhodes. Dwelling. South Bend, Ind.
426 Mrs. A. Devin. Summer cottage. Eliott, Me.
427 E. H. Cheney. Dwelling. Oak Park, Ill.
428 F. B. Henderson. Dwelling. Elmhurst, Ill.
429 R. S. Ludington. Dwelling. Dwight, Ill.
430 F. W. Thomas. Dwelling. Oak Park, Ill.
431 H. P. Sutton. Dwelling. McCook, Neb.
432 Mrs. M. A. W. Adams. Dwelling. Highland Park, Ill.
433 Ladies' Home Journal. Dwelling.
434 Ladies' Home Journal. Group.
435 Ladies' Home Journal. Cottage.
436 V. H. Metzger. Dwelling. Sault Ste. Marie, Mich.
437 Larkin Co. Workmen's cottages. Buffalo, N. Y.

WILSON, H. R.—218 La Salle Street, Chicago.

438 La Marquise Fireproof Apartment building.
439 Store and Office building, for Ely Meyer and M. C. Simon, to be erected in Kansas City, Mo.
440 Residence for F. A. Price. 49th and Woodlawn Avenue, Chicago.
441 Sketch for proposed residence for R. H. Hammond, Chicago.
442 Lobby of Virginia Theater, at Madison and Halsted Streets, for Mr. A. W. Hannah, Chicago.
443 Apartment for Telford & Watson, Chicago.
444 Woodside Park Amusement Co., Philadelphia, Pa.
445 Chapel at Oakland Cemetery, Lyons, Iowa.
446 Station at Mt. Carmel Cemetery, for the Aurora, Elgin & Chicago Railway.
447 Sketch for ballroom. Chicago, Ill.
448 Lyons Savings Bank, Lyons, Iowa.

WELTON, WILLIAM LESLIE—256 4th Avenue, New York, N. Y.

449 Rotch Traveling Scholarship Sketches. Colored terra cotta bobbias. From O. S. Michele, Florence.
450 Tower of the Palazzo Publico. Florence.
451 Tower of the Municipio. Siena.

WELTON, W. L., & PIKE, GORDON, E.—256 4th Avenue, New York, N. Y.

452 Design awarded first prize for a wall fountain.

WASHINGTON UNIVERSITY—St. Louis.

453 (F. J. Saum) An Odeon.
454 (E. E. Christopher) Central bay of a library.
455 (R. C. Duncan) A Corinthian facade.
456 (Chester B. Price) A Triumphal Arch.
457 (A. O. Steidemann) Composition of Pompeiian fragments.

YORK, JOHN DEVEREUX—522 North Clark Street, Chicago.

458 Charcoal study for ceiling decoration.

ZIMMERMAN, W. CARBYS—1101 Steinway Hall, Chicago.

459 Washington Boulevard entrance to Garfield Park.
460 Douglas Park Refectory.
461 Garfield Park Refectory.
462 Interior for Supreme Court room, Department of Justice, Springfield, Ill.
463 Residence of Mrs. James H. Barnard, Chicago.
464 Gymnasium at St. Charles, Ill., for St. Charles School for Boys.
465 Residence for Mr. B. A. Eckhart at Lake Forest, Ill.

ZIMMERMAN, HUGO H.—Room 806, 184 La Salle Street, Chicago.

466 Sketches in France.
467 Sketches in France.
468 Sketches in France.
469 Sketch in Capri.
470 Entrance, Lincoln Inn Field, London.
471 Library, Middle Temple, London.
472 Sketches in England.
473 Sketches in England.
474 Sketches in England.
475 Sketches in England.
476 Sketches in England.
477 Sketches in England.

HAWKES, THOMAS—Landscape Architect. 92 La Salle Street, Chicago.

478 A. L. Stephens, Esq., Grosse Point Farms, Mich.
479 A. L. Stephens, Esq., Grosse Point Farms, Mich.
480 "The Terraces." Firle Place, England.
481 Central portion of gentleman's estate. Pennsylvania.

UNITED STATES GOVERNMENT.

482 Fifteen drawings showing proposed improvements at Washington, D. C.

Chicago Architectural Club

Active Members

Abbott, Frank B.	650 First National Bank Building	1904
Ackerman, Ed.	1731 Marquette Building	1906
Alschuler, A. S.	1507 Fisher Building	1895
Ames, Millard E.	4364 Oakenwald Avenue	1906
Andrews, Alfred B.	412–115 Dearborn Street	1901
Bagge, C. U.	2 Beach Avenue	1904
Beauley, William J.	1007 Monadnock Block	1891
Behel, Vernon W.	720 Tribune Building	1903
Behr, E. Theodore	734 Athenæum Building	1899
Beman, S. S.	928 Fine Arts Building	1897
Bennett, Arthur J. T.	1442 Lexington Avenue	1904
Bicknell, Alfred H.	2965 Evanston Avenue	1903
Blake, C. F.	720–184 La Salle Street	1904
Bourke, Robert E.	1401 New York Life Building	1899
Brinkman, William J.	83–163 Randolph Street	1891
Brinsley, Herbert P.	909 Jackson Boulevard	1893
Brush, C. E.	24 Borden Block	1904
Brydges, E. Norman	2117 Wilcox Avenue	1905
Buhmann, Chas. J.	736 Millard Avenue	1904
Burghoffer, Leon	275 South Canal Street	1903
Burnham, D. H.	1417 Railway Exchange	1895
Carr, Charles A.	1020 West Eddy Street	1897
Cerny, Jerry J.	968 West 13th Street	1906
Chatten, M. C.	1139 Sheridan Road	1900
Church, Myron H.	1233 Marquette Building	1885
Ciarcoschi, S.	720 Tribune Building	1904
Clark, Edwin B.	Hotel Victoria, Chicago Heights	1904
Cohen, Isidore	528 Monadnock Block	1903
Coolidge, Charles A.	1780 Old Colony Building	1894
Dean, Chas. F.	806–184 La Salle Street	1905
Dean, George R.	218 La Salle Street	1894
Denslow, L. E.	313 Chamber of Commerce	1904
Dinkelberg, E. P.	Merchants' Loan & Trust Building	1904
Dodd, John M.	24 Adams Street	1904
Downs, E. L.	733–280 La Salle Street	1906
Dunham, Geo. F.	3437 Michigan Avenue	1901

Dunning, N. Max	167 Dearborn Street	1895
Dwen, Robert G.	1401 New York Life Building	1906
Eliel, Roy	4443 Ellis Avenue	1896
Fellows, William K.	1733 Marquette Building	1895
Fischer, John B.	7455 Parnell Avenue	1895
Fleury, Albert	3118 Lake Park Avenue	1904
Fogel, R. W.	2373 North Robey Street	1902
Garden, H. M. G.	701 Teutonic Building	1892
Gaubert, L.	6608 Monroe Street	1904
Gerber, Arthur U.	Wilson Avenue Station Northwestern Elevated Railroad Office	1901
Graham, E. R.	1417 Railway Exchange	1894
Granger, Alfred H.	806–184 La Salle Street	1898
Green, Herbert H.	Europe	1905
Haagen, Paul T.	105 45th Street	1902
Haganey, Jas. A.	201–2358 Indiana Avenue	1905
Hall, Oliver A.	516 44th Court	1905
Hamel, Thomas F.	805–305 Dearborn Street	1906
Hamilton, J. L.	1218 Hartford Building	1903
Hammond, C. H.	4627 Greenwood Avenue	1904
Hanafin, Arthur	Merchants' Exchange Building, San Francisco, Cal. Care D. H. Burnham & Co.	1906
Harper, W. W.	Omaha, Neb. Care T. H. Kimball, Arch.	1905
Hatzfeld, Clarence	999 West Eddy Street	1895
Helder, C. W.	2515 West Harrison Street	1904
Heun, Arthur	810 Steinway Hall	1889
Hodgkins, Harold C.	458 East 46th Street	1906
Hoeppner, E. A.	1422–299 Broadway, New York City	1889
Hoffman, Emil J.	701–172 Washington Street	1905
Hohagen, Paul	Dearborn Avenue Hotel, Dearborn and Chicago Avenues	1907
Holsman, Henry K.	662 Monadnock Block	1897
Horrocks, P. A.	240 East Ohio Street	1906
Hudson, Harry F.	4618 Calumet Avenue	1905
Hyland, Paul V.	1030 Park Avenue	1900
Jenkins, Harry D.	19 Woodlawn Park	1895
Jensen, Elmer C.	1401 New York Life Building	1890
Jensen, Jens	1030 Augusta Street	1904
Johnson, Jens A.	1406 North Central Park Avenue	1904

Kable, J. Frank	1417 Railway Exchange Building	1906
Keiller, David	1001 Home Insurance Building	1904
Kelly, John H.	5609 Wabash Avenue	1899
Knox, Arthur J.	1209 Ainslie Street	1905
Kohfeldt, Walter G.	1417 Railway Exchange	1905
Lang, Louis A.	2611 North 41st Court	1899
Lilleskau, John	303 Haddon Avenue	1895
Linden, Frank L.	1216 Michigan Avenue	1885
Liska, Emil	1320 West 16th Street	1904
Linke, John G.	1101 Steinway Hall	1905
Llewellyn, Jos. C.	1516 First National Bank Building	1895
Long, F. B.	1618 Monadnock Block	1903
Lowe, E. C.	1780 Old Colony Building	1906
Lucas, Wm. Bates	River Forest, Ill.	1907
Maher, Geo. W.	821–218 La Salle Street	1885
Mahler, H. H.	321 Ashland Avenue, River Forest	1905
Martin, E. D.	901–172 Washington Street	1904
Marsh, Harry L.	159 La Salle Street	1903
Marvin, C. R.	Orchestra Hall	1904
Miller, Walter F.	4580 Oakenwald Avenue	1905
Millet, Louis J.	169 East Adams Street	1895
Morse, Burton E.	1245 Marquette Building	1898
Mueller, Paul F. P.	823 Schiller Building	1885
Mundie, Wm. B.	1401 New York Life Building	1885
Nagel, Callard P.	368 Carroll Avenue	1904
Naper, Herbert J.	1490 Rokeby Street	1902
Nelson, Edward O.	1483 Edgecomb Place	1895
Nettenstrom, Elmer	1218 Hartford Building	1906
Nimmons, George C.	1733 Marquette Building	1900
Nye, Harry E.	1208 Winona Avenue	1906
Ottenheimer, Henry L.	Fort Dearborn Building	1904
Paschen, Jacob	20–70 La Salle Street	1904
Pattison, Edward B.	4411 Emerald Avenue	1900
Perkins, Dwight H.	720 Tribune Building	1888
Peterson, Martin	3038 Lake Park Avenue	1905
Poulsen, Edward J.	1442 North Mozart Street	1901
Prins, E. P.	1511 Irving Park Boulevard	1906
Rapp, George L.	53 East 53rd Street	1900
Rawson, Lorin A.	Hinsdale, Ill.	1897
Reichert, Will	Palos Park, Ill.	1905
Rondel, Victor E.	3356 Vernon Avenue	1903

Rouleau, Arthur	510 West Polk Street	1895
Ruge, P. H.	440 North State Street	1903
Rusy, Anthony F.	626 South Avers Avenue	1903
Sandergren, Andrew	First National Bank Building	1904
Saxe, Albert M.	202 Grand Avenue, Aurora, Ill.	1906
Schmidt, Richard E.	172 Washington Street	1888
Seeler, Alfred J.	1607 Michigan Avenue	1907
Seyfarth, Robert	821–218 La Salle Street	1904
Shank, Ed.	3726 Forest Avenue	1906
Shattuck, Walter F.	900–218 La Salle Street	1902
Shaw, Howard Van Doren	613–175 Dearborn Street	1895
Silha, Otto A.	720 Tribune Building	1903
Stanhope, Leon E.	San Francisco, Cal. Care Holabird & Roche, Monadnock Block	1904
Spindler, Oscar	Archer Avenue and Leo Street	1896
Spencer, Robert C., Jr.	1200 Steinway Hall	1894
Springer, Chas. E.	3819 Prairie Avenue	1904
Tallmadge, Thomas E.	309 Ashland Block	1900
Taylor, V. F.	1882 Evanston Avenue	1903
Tomlinson, Webster	809–811 Steinway Hall	1897
Torrance, James R.	New York City Care National Biscuit Co.	1904
Von Holst, Herman	643 Rookery Building	1896
Wagner, E. J.	1216 Michigan Avenue	1885
Walcott, Chester H.	806–184 La Salle Street	1906
Walker, Frank C.	1417 Railway Exchange	1904
Waterman, Harry H.	218 La Salle Street	1904
Watson, Vernon S.	643 Fair Oaks Avenue, Oak Park	1906
Weber, P. J.	702 Fisher Building	1892
Weiss, John W.	59–163 East Randolph Street	1906
Willatzen, C. P.	110 Ontario Street, Oak Park	1904
Williamson, Wm. C.	1124–153 La Salle Street	1885
Williamson, Robert B.	720 Tribune Building	1885
Wilmanns, August C.	1817 Arlington Place	1895
Wilson, Horatio R.	218 La Salle Street	1904
Wilson, Jos. W.	476 Coleman Building, Seattle, Wash.	1905
Wittekind, Henry	85 Dearborn Street	1897
Winslow, B. E.	1618 Monadnock Block	1903
White, Melville P.	Thirty-ninth Street and Stewart Avenue	1899
Wirt, Frederick B.	6335 Eggleston Avenue	1903
Woltersdorf, A.	70 La Salle Street	1894
Woodyatt, E.	1615 Ashland Block	1904
York, John D.	524 North Clark Street	1904
Zimmerman, Hugo H.	1279 Perry Street	1896

Allied Members

Bjork, A. E.	3297 Sawyer Avenue	1905
Brand, Gustave A.	514 Steinway Hall	1905
Cook, Wm. G.	376 East Ontario Street	1906
Holslag, Edward J.	85 Washington Street	1905
Maldaner, Arthur	First National Bank Building	1905

Associate Members

Alling, Van Wagenen	1507 Chicago Savings Bank Building	1900
Appel, Henry L.	3344 Wabash Avenue	1901
Beckerleg, E. L.	1119 West Adams Street	1904
Beidler, A. W.	439 Rookery Building	1905
Bonner, Chas.	1107 Chamber of Commerce	1904
Capron, E. F.	41 Dearborn Street	1905
Chaddock, Declifford	1227 Benson Avenue	1902
Clarke, Chas. B.	93 East Lake Street	1906
Clifford, D. F.	1330 George Street	1904
Coffman, Geo. W.	265 La Salle Street	1899
Combs, Roger M.	1202 Chamber of Commerce	1895
Crofoot, Fred D.	167 East Washington Street	1906
Crowe, John G.	602 Chamber of Commerce	1906
Eiker, Chas. F.	1515 Marquette Building	1904
Ellis, H. W.	93 East Lake Street	1906
Ewen, John M.	740 Rookery Building	1892
Falkenau, Victor	108 La Salle Street	1904
Fanning, Chas. G.	73 Hawthorne Street	1906
Freeman, Ernest	112 Dearborn Street	1904
Gates, Ellis D.	Kipling, Ala., Mobile County	1903
Gates, William D.	602 Chamber of Commerce	1895
Grace, William	1408 Wabash Avenue	1904
Gray, George C.	1210 Chamber of Commerce	1901
Haight, Arthur H.	904 Marquette Building	1905
Hart, W. B.	370 East 26th Street	1903
Hulbert, C. P.	Care of Pratt & Lambert 211 East Randolph Street	1907
Johnson, E. V.	806 Hartford Building	1906
Kehm, August	226 East Kinzie Street	1906
Kimbell, E. C.	301 Chamber of Commerce	1904

Kimbell, M. N.		Chamber of Commerce	1904
Kimbell, S. S.	304	Chamber of Commerce	1904
Kneisley, Harry C.	273	South Canal Street	1895
Lanquist, Andrew		Chamber of Commerce	1904
Lau, Willy H.	503	Pullman Building	1902
Marshall, Sylvester	1107	Chamber of Commerce	1903
Matz, Hermann L.	304	Chamber of Commerce	1895
Moulding, Jos. W.	1202	Chamber of Commerce	1903
Mullen, Bernard	171	Lake View Avenue	1906
Noelle, Joseph B.	1832	Wabash Avenue	1901
O'Connell, Thos.	419	Chamber of Commerce	1904
Pierce, E. F.	100	Washington Street	1898
Prosser, H. B.	602	Chamber of Commerce	1895
Rader, B. H.	1001	Rookery Building	1906
Robinson, Albert E.	1001	Rookery Building Care of Illinois Steel Co.	1906
Robinson, F. B.	419	Chamber of Commerce	1904
Rodatz, Howard	868	Rookery Building	1906
Rodatz, Jacob	449	Rookery Building	1904
Schmidt, R. O.	643	South Jefferson Street	1899
Snyder, J. W.	316–145	La Salle Street	1904
Sollitt, Ralph T.	1100	Hartford Building	1890
Spaulding, Keith	464	Carroll Avenue	1906
Struble, Henry	293	East 40th Street	1904
Van Dort, Broes	218	La Salle Street	1897
Van Inwagen, James	1922	Kenmore Avenue	1901
Verity, Geo. W.	91	Dearborn Street Care of L. Wolff Mfg. Co.	1906
Wiles, Tom R.	1112	Monadnock Block	1899
Wolfarth, Wm.	215	South Clinton Street	1904
Wood, John R.	1415	Railway Exchange Building	1904

Non-Resident Members

Adelsberger, Roland	214	Dean Building, South Bend, Ind.	1896
Andrews, A. G.	1632	Frick Building, Pittsburg, Pa.	1902
Bernhard, Adolph F.	11	East 24th Street, New York City	1892
Browning, Alex.	680	Seneca Street, Buffalo, N. Y.	1903
Davis, Frank L.	1711	Flatiron Building, New York City	1889
Downey, A. H.		State Capitol, Little Rock, Ark.	1903

Edbrooke, H. W. J.	Tabor Opera House Block, Denver, Colo.	1897
Gruenfeld, Caspar	1608 South Main Street, Los Angeles, Cal.	1899
Harbeck, J. R.	123 Theodore Street, Detroit, Mich.	1901
Heinz, G. P.	522 Colorado Building, Denver Colo.	1899
Hemmings, E. Chas.	2123 California Street, San Francisco, Cal. Care Trowbridge & Livingston	1897
Kable, Chas. Howard	665 Worcester Block, Portland, Ore.	1904
Long, Birch B.	7 East 42nd Street, New York City Care Reed & Stem	1895
Mattison, Z. A.	La Salle, Ill.	1895
Parker, Walter H.	2504 Clay Street, San Francisco, Cal.	1905
Phillips, John H.	7 East 42nd Street, New York City Care Reed & Stem	1899
Polk, Willis	124 Sansome Street, San Francisco, Cal.	1902
Potts, J. O.	1317 Market Street, Philadelphia, Pa.	1903
Purcell, Wm. Gray	319 North Kenilworth Ave., Oak Park, Ill.	1903
Scofield, H. C.	U. S. Post Office, Laramie, Wyo.	1899
Weirick, Ralph W.	424 5th Avenue, New York City Care Trowbridge & Livingston	1901
Wells, Wm. A.	Oklahoma City, O. T.	1898
Zimmerman, A. G.	409 West 15th Street, New York City	1894

Honorary Members

Allen, John K.	64 North Jefferson Street	*
Blake, Theodore L.	28 41st Street, New York, N. Y.	1885
Clark, Robert	2505 Kenmore Avenue	*
Gay, Henry Lord	418, 52 Dearborn Street	1886
Hunt, Frederick S.		1888
Jenney, W. L. B.	1401 New York Life Building	1885
Lawrie, Harry	Caxton Building, Omaha, Neb.	1885
McLean, Robert C.	Minneapolis, Minn.	1885
Mueller, Louis, Jr.	602–356 Dearborn Street	*
Phimister, D. G.	539 Flourney Street	*
Sullivan, Louis H.	Auditorium Tower	1885
Taft, Lorado	Fine Arts Building	*
Wagner, Fritz	1415 Railway Exchange	1886

* Date unknown.